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The

Choral Service of the United Church of England and Ireland:

BEING AN ENQUIRY INTO

The Liturgical System of the Cathedral and Collegiate Foundations

OF THE

Anglican Communion.

BY THE REV. JOHN JEBB, A.M.

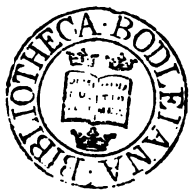
RECTOR OF PETERSTOW, HEREFORDSHIRE; LATE PREBENDARY OF LIMERICK.

. . . . . a plan
How gloriously pursued by daring man,
Studious that He might not disdain the seat,
Who dwells in heaven.——WORDSWORTH.

London:

JOHN W. PARKER, WEST STRAND.

M.DCCC.XLIII.



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TO

THE VENERABLE JAMES WILLIAM FORSTER, LL.D.,

ARCHDEACON OF AGHADOE, AND VICAR GENERAL

OF THE DIOCESE OF LIMERICK,

IN GRATEFUL REMEMBRANCE OF THE MANY HAPPY DAYS

WHEN THEY WALKED TOGETHER IN THE

HOUSE OF GOD AS FRIENDS,

THIS VOLUME IS AFFECTIONATELY INSCRIBED

BY

THE AUTHOR.

ADVERTISEMENT.

THE following pages are the result of personal observations, casually made during the course of several years, of information derived from occasional enquiries, and of studies which were subsidiary to other and higher ends. No information has been sought or used, which was not open to the cognizance and observation of the public. These collections were gradually accumulated, and the Author has been urged to their publication from its apparent suitableness to the present times. Like most country Clergymen, he has had but a limited number of documents within reach; and having, as a general rule, abstained from referring to any authorities which he could not verify, his observations may not always appear so fully supported as is desirable, though he trusts their correctness will be acknowledged by well instructed Musicians and Ritualists. If in any points he shall be found in error, he will rejoice to be set right: his sole object being the promotion of the good of the Church, and consequently of Truth.

WOODLAWN, *near* MAIDSTONE,
June 1*st*, 1843.

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I SHALL only crave leave that I may remember Jerusalem, and call to mind the pleasures of the temple, the order of her services, the beauty of her buildings, the sweetness of her songs, the decency of her ministrations, the assiduity and economy of her Priests and Levites, the daily sacrifice, and that eternal fire of devotion that went not out by day or by night: these were the pleasures of our peace, and there is a remanent felicity in the very memory of those spiritual delights, which we there enjoyed, as antepasts of heaven, and consignations to an immortality of joys.

BISHOP JEREMY TAYLOR. *Preface to the Apology for authorized and set Forms of Liturgy.*

The Choral Service of the United Church of England and Ireland.

SECTION I.

INTRODUCTORY REMARKS.

The history of the Spiritual Reformation, or rather of the Restoration to the primitive integrity of Faith, permitted by Divine Wisdom to the English and Irish branches of the Church Universal, has been of late years pursued in a spirit of inquiry at once comprehensive and minute. To the learned labours of many who have ministered to this excellent object, the Providence of God has already granted a fertile blessing, in no respect more manifest, than in the increase of a cordial and intelligent estimate of our religious services, and of an earnest desire to understand and to obey to the utmost the provisions of the Prayer Book, as the clearest exponent of the will of the Church of England, and as the best interpreter of Holy Writ.

But, as it ever happens in like cases, the very ardency of a newly awakened zeal has, in many instances, caused an overstepping of that due moderation, which it is the part of wisdom to temper with the most earnest spirit of devotion. That the sobriety of English good sense may before long, by God's blessing, master this temporary indiscretion, it were wrong not to hope with confidence. Meantime, a caution may well be given to those younger

minds, which are just entering upon the study of our Ritual, lest, in their enlarged admiration of what is Catholic, their pure desire for what is perfect, their most religious aspirations after the Unity of the Church of God, they be led to substitute some visionary scheme of things unattainable on earth, for the stern realities which deserve their gravest attention: lest the study of primitive antiquity, too exclusive and prolonged, withdraw them from the contemplation of God's special Providence manifested in the history of this Church and Nation. Rather let them learn, by the reverent study of those pregnant facts, which are written as it were by the finger of God, to balance circumstances, to mitigate abstract theories, to form deliberate and charitable judgments of men and things, so as in the end to arrive at the conviction, that the English Reformation has been the work of a special interference from above, a timely rescue from most aggravated evil, and a bestowal of all the spiritual advantages which the most discursive and exalted piety could reasonably desire.

This careful observation of the divinely ordered course of things will administer the best corrective to misgivings now too commonly entertained, that in some respects our Reformation[1] was incomplete, from either an excess or a defect in certain ceremonies, and even in matters of a graver kind. For when due consideration is had of the constitution of human nature, of the history of the world, of the English nation, of the English language, of all the various elements which must be

[1] The word Reformation here is applied merely to doctrine and worship. It is not intended to include the spoliation of the Church's temporal possessions, which was a transaction altogether distinct, or the Erastian infringements, by the State, of Ecclesiastical Law.

taken into calculation, when that great event is weighed, it must appear to every sober mind most marvellous, that a system like that of our Liturgy was produced, under circumstances so adverse to its completion. How was it, that the English language, then hardly formed, and still so quaint and rugged in the compositions of the most accomplished scholars, yet in the offices of the Church exhibited a choice of words the most accurate, and a rhythm and melody unequalled before or since? How did it happen, that in spite of such discordant sentiments among the Fathers of the English Church themselves, and the threatening and conflicting pressure of Geneva and Rome, a system was built up, so much at unity in itself, so harmonious as a whole, so accurate in every detail? How was it, that after the many imminent perils to which she was exposed by the indifference or cowardice of her sons themselves, the Liturgy escaped unharmed; that at the last revision, after the Restoration, a more strict recurrence to Catholic principle was made; and that the endeavours, made a very short time after, to depreciate its standard, by temporizing alterations[1], were unexpectedly defeated, so that the integrity of her teaching has survived, even after a century of latitudinarian indifference and sloth? No other answer can be made, than that her restoration and preservation have been the work of a special Providence. It therefore well becomes us to doubt, and more than doubt, whether many things, which, from the imperfection of our sight, appear defects and blemishes, may not actually be

[1] Our Church had two narrow escapes of being sacrificed by her own councils and rulers to the clamour of the Puritans: once in the reign of Elizabeth, in 1562, and again after the Revolution, when Archbishop Tillotson favoured some most mischievous concessions.

matters of special appointment by Him who favours us: whether the supposed excrescences of the building may not be its essential props and bulwarks. On the one hand, omissions may have been made of things apparently edifying and innocent in themselves, which yet would have become, through the tendencies of human infirmity, the germs of gradual, but inevitable ill: while on the other hand, things may have been retained, which not only the constitution of our nature, but even perhaps the external obligations due from his creatures to God, may require, as essential accessories to divine worship.

Before any change be contemplated in a work which has been protected in a manner so plainly supernatural, which has been tried by tests the most severe, protracted, and minute, of reason, of Scripture, of Catholic authority, and which has been proved to be in all points true, consistent, and sufficient, let it be shown, first, in what respect the divine commands, or the apostolic ordinances, have been neglected or transgressed: then, how far the Church of England has contravened any essential particular which testimony[1] can prove to have been taught by the Church Universal from the first: and lastly, in what respect she has herself avowed her system to be incomplete, and therefore requiring change.

As to any inconsistencies with Holy Scripture, apostolic authority, or Catholic doctrine, it may be confidently affirmed, as a matter of evident proof, that these do not exist in our Liturgy. And as to any avowal, by the Church herself, of the necessity for change, this is nowhere to be found, as far as the formularies of her worship, and the theory of her discipline, are concerned.

[1] I do not here speak of the conjectures of mere opinion, founded on uncertain passages of ancient writers.

The Commination Service, or rather that hortatory part which precedes the Lenten prayers[1], has been alleged as a proof of the incompleteness of the Liturgy. But here the Church merely avows and laments the practical deficiency in her discipline, which the Prayer Book nowhere contravenes, and which ecclesiastical authority has a right to restore; and meantime she supplies a form, which of course the very letter of her observations teaches us would cease to be used, were the desired restoration to take place. The reading of the Commination is merely a provision similar to those made for concluding the service when there is no Communion, and which are superseded in places where it is administered weekly. This implies no meditated change in the Liturgy. And when the Church contemplates no change, it little becomes private judgment, distrustful of Providence, unmindful of past advantages, to desire it. When innovation is once made, the ill consequences, overlooked by its promoters, but foreseen by the long-sighted wisdom of our forefathers, must follow, to be acknowledged, when it shall be too late, by the innovators themselves: the precedent for change must infallibly induce the present disfigurement, and eventual ruin, of a goodly fabric; till at length the divinely suggested outline of the Temple itself is lost for ever.

If the spirit of reverent inquiry, recommended in these pages, lead to the conviction which their writer

[1] The Commination, or exhortations and declarations preceding the Psalm, is not to be confounded with the "certain prayers," of which that Psalm forms the commencement, and which may be used, not only on the first day of Lent, but at other times, as the ordinary shall appoint. The title of this service obviously makes a distinction between these two parts. The restoration of the penance would not, it is apprehended, supersede the use of these prayers.

most deliberately avows, that our Liturgy is the most perfect upon earth, and to the prayer which he fervently makes, that it may remain unaltered till the day of judgment, these sentiments must not be identified with an arrogant praise of ourselves, a feeling of national pride. The devotion of the sons of England has indeed been censured as an insular, and therefore uncatholic feeling, the offspring of narrow and prejudiced minds. Were there now to be found, external to the British isles, such a thing as Catholic agreement, that is, the agreement of all Christian nations whatsoever, except ourselves, this reflection would of course have weight. Yet even that agreement would deserve no regard, unless it was identical with the Unity of Faith, held by the primitive, undivided Church. Since the Church exists throughout all time, the contemporaneous concord in things opposed to divine truth and apostolic teaching, can never be authoritative. But knowing as we do, that the Body of Christ is divided, and that no segment of that body can rightly claim the exclusive title of Catholic, being properly but a branch of the Universal Church, once united, and in God's good time to be at unity again, the size of any one particular segment is no argument for or against its orthodoxy or purity. England has an equal abstract right with that great portion of Europe which is under the spiritual dominion of Rome, with the Church of Russia, with the Oriental Church at large, to claim the most unalloyed possession of Catholic truth, if she can prove her doctrine to be in accordance with primitive consent. But if she can prove this (and we claim it as our privilege that she has already done so,) we of this generation can no more arrogate praise to ourselves for this Providential good, than we can for that

unequalled system of civil Government, which, from no formal device of human wisdom, providentially grew up among us: or for that pure administration of Justice, which not we ourselves, but the peculiar circumstances of our social state, gradually established. And if our insular condition has secured for us, as it unquestionably has, a distinctness of position, political, social, and religious, so as to weaken the bad influence of the Continent, the praise is to be ascribed to Him alone, who has caused the rivers of the flood encompassing us, to make glad this peculiarly favoured city of our God.

We praise neither our forefathers nor ourselves. The Voice of the Church, inspired by God, and not the voices of individuals, is that which we hearken to: and we allow, that though certain good men were the aggregated instruments towards completing a consistent system, yet in their errors, and partial or inconsistent views and actions, they are individually of no authority to us. We acknowledge the Fathers of our Reformation to be active members, busied each with his specific function: and it ought to be considered as an additional and most striking argument for the Providential superintendence of God, who alone comprehended the entire scheme, that some of these members, confined to their restricted spheres of action, were, from the limited capacity of human nature, careless, or but little cognizant, or even mistaken, with regard to the important particulars beyond their proper range. As an instance: in an age when controversy was a weapon which required to be wielded, in order to hew down the obstacles to Catholic purity, it can be a matter of little wonder, if those who were busied in its successful use undervalued particulars of ritual observance, or even those essential principles of Church

Government, to which they were clearing the way. They had their part to perform, which perhaps would not have been so uninterruptedly prosecuted, had divine Providence permitted them to see further. And thus throughout the progress of the Church's Restoration, we may learn in each particular to form a sober yet charitable estimate of men, regarding them as underworkers to God, and duly respecting them as such: while the whole glory of the completed work is to be ascribed to the wisdom of an Architect who is divine.

When we speak of our Church as pure and apostolic, we do not mean that her children of the past or present age are uncorrupt in doctrine or life, but that the system in which we acquiesce, and by which we acknowledge ourselves bound, is pure: that her prescribed discipline is excellent, though we may have neutralized it: that her ordinances are of apostolic origin, though neglected or profaned by those who recognize them. The Clergy are still the channels of her voice, which makes an inflexible profession, and issues unalterable commands; but if their practice is at variance with their adopted theory, the blame rests with the individual or with the generation, not with the Church, who belongs to no one place or time.

And this must induce a reflection, introductory to the immediate subject of the present work; namely, that for the real spirit of the Church of England, we must not look to the negligent practice of her children, but to the acknowledged dictates of her recorded will. It is true, that her plan has never been perfectly followed out, and in many instances has been treated with disregard. But as long as her Clergy consent to her Book of Common Prayer, and subscribe to her Canons, and thus virtually

bind themselves to a compliance with her injunctions, so long it never can be said that anything contained in them has become obsolete: and a power, superior to that of any individual authority, speaks to their consciences, reminds them of their pledge, and commands them, at whatever cost, to obey her. It remains, then, for us, of this age of activity and zeal, to venture upon no new plans of our own fancy, but to trace out carefully the plan of our mutilated Temple, to clear away the sand from her walls and threshold, to restore to sight her concealed proportions, to raise her prostrate columns, to cleanse and restore her inmost sanctuary, and to show to blaspheming enemies, and temporizing friends, how it is that in this fair structure God ought to be worshipped, with a reasonable service, and in the beauty of Holiness.

The structure of the Prayer Book, and the due observance of the Rubrics, as matters to which attention has been so plainly invited of late by our highest ecclesiastical authorities, and which have been so clearly exhibited by many learned men of our time, have formed to the zealous sons of the Church a subordinate, but still important object of inquiry. To these the Church, with a decorous regard for edification, but with no over-curious minuteness, has invited attention. It is the part of wisdom, therefore, to endeavour so to ascertain her intentions, that while the line defined by her may never in any particular be overstepped, the growing spirit of enlightened piety may restore every prescribed usage that can add due outward honour to the public service of God.

The desire to assist in this good work has occasioned the present Treatise: in which it is proposed to investigate the will and spirit of the Church of England, as to

that peculiar mode of performing her ritual, which is commonly known by the name of CATHEDRAL or CHORAL SERVICE. The authority of our Church, in this particular, is sought to be indicated, and the consistency and sufficiency of her provisions to be shown. For here, as in all other respects, she has followed the guidance of antiquity, yet not so inconsiderately, as to disregard the circumstances of later times, or to surrender the liberty permitted to each national Church, of ordaining peculiar forms in matters merely circumstantial. By a simple comment on her Rubrics and authoritative usages, as peculiarly referring to her Choirs, it is hoped that the unity of her system may be more clearly exhibited than has perhaps been hitherto attempted, and that a reverence for her intimated will may be fostered among her zealous children.

But in this inquiry no indulgence whatever can be shown to the corrupt administrations, the grovelling notions, the irreverent innovations, which mere modern custom and the tyranny of private caprice has established in too many of our Collegiate foundations. The standard now appealed to is the theory of the Church, clearly expressed by authoritative documents, and by the consistent practice of ancient times. The glorious idea of liturgical administration intended by the Church, but, through various conflicting causes, never carried universally into full effect, comprehends the utmost perfection of divine worship in all its parts, whether as regards the glory of God, or the edification of man. It will be the object of the following pages to show in detail all the several instruments provided to this end by the slighted wisdom of the Church of England, and the original integrity of her perverted plan.

It must be here remarked, however, that her several institutions are spoken of, as they existed before the late unhappy mutilations inflicted first on Ireland and subsequently on England, and as they doubtless will again exist, with increased efficiency, whenever the nation returns to that zealous love for God's honour, the want of which induced the supposed necessity of measures, deplored, as they doubtless were, by their promoters themselves. The blame of these deplorable acts ought not in justice to be thrown on those in responsible authority, who, surrounded by unprecedented difficulties, in their very anxiety for the Church, were unwillingly compelled to believe that a necessity existed for a choice of evils. The blame rests with the nation, who had caused this supposed necessity, who in neglecting to give to God of his own, had caused an appalling spiritual destitution, and who refused to supply the legitimate remedy. In the earnest hope that the slumber of true religious devotion is but very temporary, these contrivances of yesterday will be but passingly noticed, and our ecclesiastical foundations, which England had for ages, in common with the whole Church Universal, regarded as essential, will be spoken of as the permanent features of her system. It will soon, let us hope, be confessed with shame and tears, that it was unworthy of the richest nation in the world to stand by, and while the great body of the Clergy reclaimed against these measures, to suffer the glory of God's worship to be tarnished, his chief Palaces to be thinned of his attendant ministers, the chief shepherds of his flock to be diminished, in order that the people might be saved from contributions to make up for their own inveterate neglects. It will be remembered with confusion, that new principles, which threatened

the very safety of all property, which polluted the very fountains of honour and of national faith, were forced upon our Rulers, from the miserable plea of expediency. The wealth of the ecclesiastical corporations, in contradiction to all constitutional maxims, was looked upon as an aggregate, to be newly apportioned at the will of that which is called the State[1]: ancient Charters were violated, the pious bequests of remote times were sacrilegiously alienated. The maxim was virtually laid down, that in proportion as the nation becomes more prosperous and more populous, in the same proportion those sacred bands, instituted to minister a more solemn worship in the Chief Temples of our God, are to be diminished: that in proportion as our cieled palaces multiply, the holy places of the Tabernacle of the most High are to be despoiled: and that instead of compelling a more full and frequent attendance of his immediate servants, for which the very stones of Canterbury and York and Lincoln are calling out, there is hereafter to be established a more niggardly and scanty service than had ever been rendered in the meanest Cathedral in the most impoverished part of Christendom[2] since the foundation of the Church. The gold was to be cut off from the doors of the temple of the Lord[3], in order that a tribute might be made to the Assyrians, to those evil spirits of Avarice and Envy and Utilitarianism which were beleaguing her: in

[1] The Church, considered as a Convocation, not merely as a Synod, forms an integral part of the State: and the Clergy, as was formerly the rule throughout Christendom, is one of the Estates of the Realm.

[2] Even in the Church of France, deprived as she is of her possessions, the Cathedral Chapters are more numerous than those of England, according to the new scheme. Nôtre Dame at Paris, for instance, has sixteen canons, besides subordinate officers.

[3] 1 Kings xviii. 16.

order that the people might be spared their contribution of those jewels of silver and jewels of gold in which, to a degree unexampled since the creation, this nation had abounded, and in the greedy accumulation of which the offerings to God had been forgotten. As if this miserable plunder can after all make up one thousandth part of that which is required as a scanty offering indeed to God, as a base act of charity to perishing multitudes: as if a blessing can ever rest on the alienation of these shekels of the sanctuary: as if any other than a blighting and deadening influence can arise from a measure, which, in order that Charity may prolong her slumbers, endeavours to serve God by extortion and wrong! The Church was not called upon to make, she had no right to offer, an alienation of foundations and offices and Colleges once dedicated to her God, and of which she was the guardian. But if the Church had no right to make what is miscalled a sacrifice, in other words, a surrender of her entrusted charge, the nation was bound not only to augment her Parochial Institutions, but also to add to, not to diminish from, the glory of her Collegiate Foundations: to exalt and decorate her towers and domes, while she multiplied those humble habitations which they protected and adorned. It became her to erect into Collegiate Churches, if not into Cathedrals, with establishments as full as those of Windsor or of Westminster, such noble fabrics as those of Beverley, St. Alban's, Bath, and Tewkesbury. But so far from this, one of her most ancient establishments[1], whose restoration in the last century is due to the most diligent Bishop of his time, is doomed to be reduced to the mere station of a Parish

[1] The Church of Southwell, which was reformed in the last century by Archbishop Sharpe.

Church, on the wretched plea, that the town in which it is placed is not of sufficient importance to have a Collegiate Establishment. As if the noble piety of ancient times, which delighted thus to honour a beloved spot, were worth no regard: as if the Church itself did not impart dignity to the place however mean or circumscribed. The present is not an age when the Minster can give the title to the City[1], and become itself the origin and centre of the Metropolis; the place is no longer honoured, because God is there more diligently and magnificently served. And with respect to the foundations still permitted to exist, instead of reverting to the noble theory of divine worship, laid down by the Church of England, advantage is taken of the degraded standard to which the notions of her Cathedral Service had been reduced during an age of the Church above all others the most grovelling and unspiritual. Hence the cold-hearted calculations, at how little expense God might be served: hence the worse than Procrustean measure which reduced the foundation of her greatest Minsters to the level of her smallest and least conspicuous[2] Colleges: hence the arithmetical canons, which, superseding time honoured statutes, the ordinances of kings and bishops, suppressing honourable and holy offices, paralyzing the independent function of the Chapters, substituted for the ancient ecclesiastical principles the sordid notions of the counting-house, and that doctrine of "more or less, which

[1] As Westminster, for example.

[2] The Chapter of Carlisle, consisting of four Prebendaries, is made the new model for most of the English Cathedrals: not Chichester, as has been supposed by some: for though there are but four residentiaries at Chichester, there is besides a numerous body of Prebendaries who constitute the Great Chapter.

is treason against property[1]." Hence that sickening influence which must hereafter check bequests or endowments to the Church of God, discourage the aspirations for the magnificence of his Service, and teach the Church (if it be not impious to imagine that she can learn so unhallowed a language) the low jargon of an utilitarian philosophy.

But where meantime was the authority which could have insisted on a real reformation: a reformation not of pounds and of pence, but of hearts, and of feelings, and of all that concerns the spiritual energies of the Clergy? Where was the voice to rebuke the secularity, the neglect, the indevotion, the pretermission, or perfunctory performance of the most holy duties, which had brought our Cathedrals into disrepute? And where was the generous sympathy to encourage that religious spirit of improvement to which the Chapters, in spite of the absence of all authoritative rebuke, were by the grace of God, at length awakening, to meet the enlightened apprehensions of the laity, now becoming sensible of the excellence of the Services of their Church? Had this voice been exerted, this sympathy cherished, the public opinion of England would never have permitted one Prebend to be touched; nay would have gladly called for their augmentation; for God be thanked, England is not France or Spain, and still retains her original soundness of heart.

But a restraint must be placed upon these reflections. We must turn from these most depressing contemplations, to that better system, which it only requires the

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[1] "There is a canon laid down by my great countryman, Mr. Burke, which by all British legislators, should be held little short of sacred: MORE OR LESS IS TREASON AGAINST PROPERTY."—Bishop Jebb's Speech in the House of Lords, 1824.

zeal of the English nation to realize in all its fulness. And let us hope even against hope, and whatever may be the result, God will assuredly bless our efforts.

In the following Section, therefore, we shall consider the nature of the Choral Service in general, which in the remainder of the Book will be illustrated in detail: two inseparable objects being constantly kept in view, namely, EDIFICATION, "whereunto all things done in the Church ought to be referred:" and OBEDIENCE to the order and will of the Church.

SECTION II.

ON THE TERM, CHORAL, OR CATHEDRAL SERVICE.

THERE are three modes of celebrating the Services of the Church of England, each sanctioned by authority and prescription.

The first to be considered, is that usually termed Parochial. According to this mode, the accessories of divine service, necessary towards its due performance, are but few and simple, whether we regard the Ministers of divine worship, or the liturgical particulars themselves.

As to the Ministers, the stated requirements of each parochial Church usually contemplate but one: the assistant Clergy, and members of Choirs, being rarely objects of permanent endowment. There are now in some Churches Clerks in orders, and Lecturers, specially endowed. In ancient times the Parish Clergyman had frequently many unendowed assistants, clerical and choral, who occupied the Chancel: but these the practice of the Reformed Church of England has not retained; and almost all the ancient Collegiate Churches which had permanent endowments have been made parochial.

As to the mode of performing divine service, the strict parochial mode consists in adopting the alternative permitted by the Rubrics, of reciting all parts of the Liturgy, in the speaking tone of the voice, unaccompanied by music. The small portions of singing customarily introduced, have indeed the tacit license of

the Church, and the express sanction of individual ordinaries, but are justified by no rubrical direction. According to this mode no Chant, or Canticle, or Anthem, properly so called, is employed: but metrical "versions" of the Psalms as they are termed, are sung at certain intervals between, not during the various offices.

This mode, though now by far the most usual in Parish Churches, is not ancient. The use of metrical Psalms[1] in Churches dates no higher than the reign of Elizabeth, and was a custom of foreign growth, then introduced by those Protestants who had been exiled in the Low Countries and Geneva during Queen Mary's time. The compilation of the Metrical Psalms, by Sternhold and Hopkins, was not originally intended for use during the Church Service, as their very title shows[2]. In ancient times, before the Reformation, as far as can be collected from the very vague documents of local history, that mode of service called Choral, was adopted very generally in Parish Churches[3]. Many of the greater

[1] "The — day of September, 1559, the new Morning Prayers began now first at St. Antholin's in Budge Row, ringing at five in the morning; and then a psalm was sung, as was used among the Protestants of Geneva, all men, women, and young folks singing together; which custom was about this time brought also into St. Paul's."— STRYPE'S *Life of Grindal*, book i. chapter 3.

[2] They were "set forth and allowed to be sung in all Churches, both before and after Morning and Evening Prayer," (just as our country Choirs now often practice Anthems, &c., as a religious pastime, in the Churches after service is over,) "and also before and after sermon" (the sermon was now often preached at a separate hour from the Liturgy.) They were also intended as a substitute for "ungodly Songs and Ballads" in private houses: but their liturgical use is not clearly expressed. But see Bishop BEVERIDGE'S *Defence of the Old Singing Psalms*, who seems to take for granted their strict ecclesiastical use from the first.

[3] Bishop Burnet, in his *History of the Reformation*, informs us,

Parishes had Choirs; as an instance, we find, in the life of Sir Thomas More, that he used to put on a surplice, and sit with the Choir in the Chancel of the Church at Chelsea. The difference, indeed, between the performance of the ordinary Parochial and Cathedral service seems to have consisted rather in the degree, than in the principle.

Many places which are not parochial, adopt, in all respects as far as the absence of choral music is concerned, the Parochial mode. Thus, most of the Colleges of our Universities, though endowed with Priests and Deacons, have the service simply read. But on this head more will be observed, when we come to consider the Academical Colleges, in their proper place.

The second mode is one less simple than the former, partaking in some respects of the Parochial, in others of the Cathedral form, and adopted in many Parish Churches and Chapels of charitable institutions. But there are such varieties as to the extent, or partial adoption of the Cathedral mode, that it would be impossible, were it desirable, to specify them. It is believed, however, that

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that "till 1549, Parish Churches had used the plain chant as well as Cathedrals; for at a visitation this year, complaint was made that the Priest read the Prayers with the same tone of voice that they had formerly used in the Latin Service."

Notices of Choirs in local memoranda of Parishes are to be found, and are perhaps frequent. In STRYPE'S *Annals of the Reformation*, (vol. ii. book i. chapter 10,) it appears that in 1571, at Northampton, "the singing and playing of Organs in the Quire was put down, and the Common Prayer then accustomed to be said, brought down into the body of the Church among the people, before whom the same was used according to the Queen's book, with Singing Psalms before and after the Sermon." It is presumed from this passage that the service had formerly been Choral, as the Singing Psalms are spoken of as a novelty.

till of very late years, in no one Church in which this eclectic method was adopted, were those essential characteristics of the Cathedral service preserved, the chanting of prayers, responses, litanies and creeds. These have been till lately exclusively practised in regularly endowed Choirs: though there is no law whatever of the Church, which forbids any portion, or the whole, of the Cathedral mode to be adopted in any Church. For its use or rejection a wise discretion, and a charitable consideration of circumstances, are the only restraining laws.

The highest, most perfect, and most ancient mode is that which is properly called CHORAL or CATHEDRAL service.

By these terms we are to understand, that more solemn manner of celebrating divine worship, which has ever been practised in the principal Churches throughout the world, and which the Church of England, in accordance with her uniform recognition of Catholic usages, has retained.

It is called Cathedral, because it is the genuine characteristic of the mother Church in each diocese, to which the principal Clergy are attached, and where the Bishop has his Cathedral or Throne, (and hence the designation,) and which ought therefore to be pre-eminent in affording to God every circumstantial heightening of external homage. And as these Churches excel, for the most part, in a more sublime architecture, in richness of outward decoration, and in a numerous attendance of ministers, so are they also designed to excel in a greater frequency of religious offices, performed with the fullest accompaniment wherewith the most devout and expressive music can clothe the lauds, and litanies, and eucharistic services of the Church militant.

But though this service is the proper and necessary feature of the mother Churches of the land, it is also adopted in other eminent places, such as the Royal Chapels, and some of the principal Colleges. As many of these places, in borrowing the religious usages of Cathedrals, have Choirs of Clergy and Laity set apart for their due performance, the service thus administered is properly called Choral. And hence it is, that in common use, the terms cathedral or choral service are considered as convertible. Though in strictness the word Choir ought not to be confined merely to the subordinate Clergy, much less to the lay Clerks of Collegiate foundations: the whole body of the Clergy are supposed by the Church to bear their part in the Ecclesiastical Chant: and the place which they, as well as the inferior members occupy, is called the Choir.

And here, at the outset, a grave attention must be claimed to matters, which the carelessness of secular minds, or fanatical and self-willed tempers, are disposed to gainsay, as particulars unworthy the notice of Christian men. The Church of England has advisedly, and with a most religious caution, foresight, and wisdom, recommended by her rubrics, and enforced by her practice, such a manner of illustrating the Liturgy in her principal temples, as may best accord with the principle maintained by the devotional instincts of mankind in all ages, that of dedicating the best of everything to God. If Abel and the Patriarchs made a freewill offering of their first fruits; if God's command sanctioned this holy impulse, by converting it into a religious duty, and made the choicest industry of man subservient to the adorning of his earthly Tabernacle: if the wisest and richest of kings in after times adorned his Temple with the purest

gold, and the most precious gifts: if, in despite of all calculating and worldly notions of utility, gold, frankincense, and myrrh, were presented to our blessed Saviour at his Nativity, and spikenard and precious ointment when he was about to suffer: if the kings, the early nursing fathers of the Church, bestowed their palaces to be the habitation of his unseen, though spiritual Presence: if Christendom, with one consenting voice, alike in the days of her poverty and her prosperity, has avowed the principle, that the first fruits of man's wealth and skill are to be bestowed upon His service, who has given man everything: then surely it cannot be an unworthy waste of time to consider how the Church of England has ordered the glorious ministrations of her sanctuary; how it is that God the Lord is praised in the congregation, how it is that the singers go before, and the minstrels follow after: how we may best comprehend and minister to her magnificent design of teaching her children to sing and give praise with the best member that they have.

And it is solely in this point of view that the Collegiate bodies are intended to be contemplated in this Treatise. Whatever may be the subsidiary advantages which they doubtless afford to learning, and to other sacred objects (and these are many and important); yet the worship of God is their paramount and most holy end, to which every other consideration, however high, must yield; the liturgical functions of their members being as superior to their other occupations, as the Prayer Book and Scriptures which they promulgate are to the volumes which they may read or compose at home: as the Minster itself is to the habitations of the Clergy which encompass it. The Cathedral system is to be

contemplated as the endeavour after the perfection of prayer and thanksgiving; as a blessed and holy order, which, if upheld in the dignity and purity intended by the Church of England, would afford the nearest resemblance yet exhibited to that worship, which all Christians hope hereafter to celebrate, in spirit and in truth, yet not without visible form and external order, in the Church above.

To this endeavour after perfection, everything connected with the Cathedral Churches bears testimony. It is almost too obvious to require notice, how from east to west, through all parts of Christ's earthly dominion, the principal temples of his worship are the crowning ornaments of all cities: how from the swelling dome of St. Sophia to the vaults of Cologne and Amiens, and the spire of Salisbury, a spirit of expansive devotion is visible, which, with an uncalculating recklessness of expense and labour, yearns to symbolize the infinity of God, the boundless extent of his benefits, the eternity of his kingdom, by means of an architecture[1] to which Christianity has imparted new principles, teaching it to seek an ascent

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[1] Though I grant that the influence of Christianity has done this for Gothic architecture, yet I can by no means subscribe to the exclusive designation of "Christian," which is now sometimes claimed for it, or to that of "Pagan," which is applied to the architecture of Palladio, Michael Angelo, and Wren. If these be allowed, then the Saxon style (or as it is now generally called, the Norman) cannot be termed Christian; it is obviously a debased Pagan. But the Roman style was essentially modified, and that in very early times, for religious purposes, by Christian architects, and has in fact become, in this modified state, the ecclesiastical style of Italy. It is true it is not confined to Churches there; but neither was the Gothic in England. At the same time, I willingly grant that Gothic and Saxon are the only legitimate styles of Church architecture for England.

to heaven, and to know of no limiting principle whether of height or length or breadth: how in every arch and pillar and stone, the perfection of beauty in detail is associated with the sublime in the general conception: so that as far as stones can speak, their language harmonizes with that worship which it is the highest employment at once of the understanding and of the heart to render. But observe, how the system of the Church has the same glorious aim in all that regards those who serve in her temples, and the worship which they are instituted to perform. For with the same defiance of expense, and exuberance of means, her delight has been to multiply the ministers of divine service within those walls; and not only this, but to marshal and regulate them in such a manner, as that every particular incident to God's service may be administered in the utmost perfection. Ample means and stringent regulations have been made for securing the most eminent ability for the setting forth God's true and lively word, whether in the preaching or the reading of it, for the celebration, with all skill and solemnity, of his praise, and for the right and due administration, with a primitive frequency, of his holy Sacraments. To the due utterance of the poetry of Scripture, and of the inspired eloquence of primitive devotion, she has brought the most perfect tones of the human voice: to the hymns of holy men and angels she has made the inmost resources of melody and harmony subservient, and this with a completeness and consistency of design, as perfect as that which framed the Liturgy the exponent of her faith and discipline. These are the holy ends of her dignities, her Prebends, her Colleges of Vicars; those several ranks of Ministers, which have each their proper function.

In subordination to these highest objects, yet in necessary connection with them, there have been provided within the precincts of the Cathedrals the appliances of a learned leisure, the opportunities of an active administration, schools of Christian education, and the asylums of an honourable poverty, to maintain a holy companionship with that religious worship, which is the sanctifier of all learning, the stimulator of all activity, the foundation of all education, the very soul of almsgiving and charity. Such has been the plan of the Church, laid down indeed in the most ancient times, but sanctioned and sustained by the Church of England. But if it has been unhappily marred and defeated by the negligence or rapacity of men, if the holy ends of her offerings to God have been lost sight of, and exchanged for the unworthy motives of political patronage, and mere secular aggrandizement, so that the places of ministration to the Most High God have come to be spoken of as the "prizes" of the Church, as pay for unlearned or irreligious service, are we yet content to declare that these disfigurements and desecrations shall be perpetual, and so to forget the principle of active faith, as to forego all rightful endeavours and prayers, in order to the restoration of her full proportions, the vindication of her charitable design? If a zeal for these things has, by the marvellous Providence of God, sprung up of late, with a rapidity exceeding the most sanguine hopes of former years, and increased with a progress which is hourly visible, let us endeavour to make that zeal effectual, by the careful and comprehensive study of our Church's scheme, and bestow upon this long neglected object, which men had well nigh learned to think was alien from the spirit of the Church of England, a due proportion of that knowledge, those

accomplishments, and that wealth, of which this nation has long been the faithless and ungrateful steward.

Having thus asserted the general principle which guides the Church in her collegiate establishments, namely, the dedication of all that is best to divine worship, let us proceed to consider the several particulars which are peculiar to the Cathedrals and Choirs; in the first place, the general constitution of those Churches, as respects the ministers of divine service: in the next place, the manner in which the Liturgy is there administered.

SECTION III.

OF THE CONSTITUTION OF CATHEDRAL CHURCHES; AND FIRST, OF THE CAPITULAR MEMBERS.

THE Cathedral of each Diocese in the British Church, with the exception of four, which shall be noticed in their place, has attached to it a body of Clergy, more or less numerous, forming an Ecclesiastical Corporation, and called a Chapter. In strictness, the word Chapter is applicable to Cathedrals only; the governing bodies of other corporate foundations being properly called Colleges.

In this, as well as in the principal details of their constitution, the system of the Church of England resembles that of the other Churches of Western Christendom. The Eastern Churches are so far analogous to those of the West, as that they have a number of Clergy attached to them: but these do not form bodies corporate[1].

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[1] In GOAR'S *Rituale Græcorum*, page 268, there is a curious and detailed, though not very clear account, of the constitution of the Church of Constantinople. From the various names and specified duties of the Clergy, attached to that Cathedral, it appears that many were assistant to the Archbishop in diocesan affairs, as in visitation of monasteries, the care of orphans, and the hearing of causes in those matters of charitable jurisdiction which were entrusted to the Church; and that others had the more special services of the Church to attend to. Those on the right, or Bishop's side of the Choir, appear to have been chiefly Deacons, and directly assistant to the Bishop: those on the left, or Dean's side, were chiefly Priests. Some of these offices have analogy to those in our Cathedrals, *e.g.*, the Protopapas, or

From the earliest ages of Christianity, the Bishop has always been surrounded, in his principal Church, by a body of Presbyters. But to go into any detailed account of the origin of Chapters would be foreign to the design of this Treatise: and more space cannot be afforded, than for this passing notice.

Nor does it come within our purpose to notice the functions of Chapters as Councils to the Bishop. It is sufficient to mention that such they certainly were in the primitive constitution of the Church, as the very names of many of their functionaries would alone demonstrate; and such they are still, though only to a very limited degree, in the British Church. There are some episcopal acts to which the consent of the Chapter must be obtained, before they are legally valid; such as the confirmation by them of certain leases and appointments originated by the Bishop. In all Cathedrals of the old foundation, the Archdeacons, who are the principal officials of the Bishop, have places in the Chapter; and in many places, at home as well as abroad, the Precentor and Chancellor have functions, which imply a delegation of episcopal authority, as will presently be noticed, when those offices come under consideration. The Chapters of England have, in addition, the important duty of electing the Bishop of the Diocese, though at present this, though retained in form, is virtually overruled by the statute law. Those of Ireland had the same privilege till the Reformation, when this right was even in form swept away, and the nomination by the letters

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Dean: the Deutereuon, or Sub-Dean; the Sceuophylax, Treasurer, or Sacrist: the Chartophylax, or Chancellor: the Protopsaltes, or Precentor, &c.

patent of the Sovereign was substituted. It may suffice, on this head, to quote the words of Bishop Scambler in his letter to Queen Elizabeth in 1582. "That kind of foundation implieth alway a society of learned men, staied and grounded in all parts of religion, apt to preach the Gospel, and convince errors and heresies, which in the singleness of opinion, where particular men over particular Churches, as Pastors, are set within the Diocese, where it is chief, may happen to arise. And further, to assist the Bishop, the head of the diocese, in all godly and wholesome consultation. Inasmuch, that the Cathedral Church ought to be as it were the oracle of the whole Diocese, and a light unto all places lying near it[1]."

But our present business is to inquire into the peculiar characteristics of capitular bodies, as forming communities for the administration, in the most full and perfect manner, of God's word, worship, and Sacraments. Not but that in these matters they are assistant to the Bishop, as much as in the matters which do not directly concern divine worship: since the Bishops are supposed, in the eye of the ecclesiastical law, to reside at their Cathedral Churches, in which they still for the most part perform their most solemn functions, such as that of ordinations; though unhappily, from various causes and corruptions, their interest in their Cathedrals has decreased, and their authority over them as Bishops has been circumscribed and perverted, and has been merged into that of visitors.

The Cathedrals have been invested with corporate rights, and wisely, that so they may the more readily maintain their proper functions: but it never was in-

[1] *Life of Archbishop Parker.* Appendix to book iv. no. 64.

tended that these rights should be so abused, as to support a claim of virtual independence of the Bishops. The regulations of the ancient Cathedrals, as existing documents show, maintain the paramount authority of the Bishops in their own peculiar Churches, which the Cathedrals are: in them they were expected more peculiarly to officiate[1]: over their members they had a controul both corrective and directive[2]: the statutes, and regulations, and endowments, of the Cathedrals, proceeded from episcopal authority; and their own peculiar rights

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[1] In the valuable Appendix to DUGDALE's *History of St. Paul's*, containing an ancient document drawn up by Dean Colet, respecting the constitution of that Cathedral, it appears, that the Bishop was expected to assist on the festivals of Christmas, Easter, Ascension, Whitsunday, &c., and that he had a right to officiate at all other times: that when he did so, the Dean assisted him; that in his absence the Dean was his deputy, and that he even read sometimes the Collect, Confiteor, and Lesson (pp. 237, 238, 240, 257, 259). Of this document, of which it is much to be wished a fac-simile were republished, as affording a clear insight into the constitution of our old Cathedrals, large use will be made in this and the following pages.

[2] The Bishops, it is well known, were the endowers and builders of many of our Cathedrals, the founders of stalls, and of the minor colleges within them, and the institutors of the offices peculiar to the several Churches. Thus Osmund, bishop of Sarum, in the eleventh century, the compiler of the Use of Sarum, and founder of the Cathedral body there: Bishop Poore, the rebuilder of that Church, in the thirteenth century: Henry de Loundres, the founder of St. Patrick's, &c. But in Jones's account of the ancient constitution of the Church of Exeter, published in the eighteenth volume of the *Archæologia*, it largely appears how the successive Bishops of that See were the revisers of the statutes, and the enforcers of the discipline of their Cathedral. To this interesting Essay I am indebted for the notices of Exeter Cathedral here given. Bishop Grindal in 1561 (STRYPE's *Life of Grindal*, book i. chapter 6), appointed the order for preachers in the Cathedral of St. Paul's, where, it ought to be remembered, the Morning Preachers are of the Bishop's appointment: he also in 1571 (book ii. chapter 2), did the same for his Cathedral when Archbishop of York: and Bishop Ward in 1663, according to Jones, concurred with the

were auxiliary to those of the Chapters, not conflicting with them. In more modern times the absurd spectacle has been presented, of a circumscription of episcopal authority in those very Churches, which derive their whole dignity and peculiar privileges from the fact of their being the seats of the Diocesan. They have been more mindful of their corporate rights, than of their ecclesiastical position: they have been disposed to treat their Bishops as strangers, and to resist any interference beyond what the bare letter of the statutes seems to allow. This abuse is so contrary to all ecclesiastical principle, that no consideration ought to suffer it to remain; and those doubtful arguments which support it, ought to be silenced by some act, declaratory of the rightful and ancient principle.

How far the Bishops may have contributed to this state of things, by their own conduct in ancient times, it may perhaps be difficult to say. Still it may be partly accounted for by the secular tendencies of the middle ages. The Bishops then were too commonly disposed to consider themselves rather as great ecclesiastical barons, than as spiritual rulers: they affected the state of the laity: they resorted to London as the councillors of the crown (functions, indeed, which the ignorance of the laity often forced upon ecclesiastics), and in the country they preferred living upon their manors rather as lords of the soil, than as pastors of the flock; and thus the ancient and immemorial custom which fixed the residence of the bishop, in his city, near his Cathedral, fell into dispute, so that to this day the proper episcopal palace,

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Chapter of Exeter in a new statute as to the number of residentiaries, &c. In the notice of the Cathedrals of the new foundation, this question of the authority of the Bishops in their Cathedrals will be further discussed.

where it is still suffered to exist, is, in some of the principal sees, postponed in importance to the country-house, which corrupt custom has established as the chief residence. The Primate of England has now no palace in his metropolis of Canterbury[1]: the palaces of Dublin and London, formerly adjoining their cathedrals, have long been exchanged for modern houses in fashionable squares, totally unepiscopal in their character: the noble palace of Durham, for a long time but partially used, is now alienated[2]: that of Winchester has been deserted for above a hundred years, and perhaps will soon undergo the same fate[3]. These are the principal instances, and by these abuses the unity and beauty of the Church's scheme has been materially broken. The Bishop is no longer seen, at least in the principal sees, as the chief pastor of his diocese, habitually administering the Sacraments, and preaching the Word in that place which the Church intended to be the exemplar of divine worship; and the Cathedral city has ceased, in consequence of this dereliction, to be the real metropolis of the clergy, there rallying round their Bishop, and there seeking his direction, and looking up to his authority.

But whatever may be the cause of the slender connection which is now suffered to exist between the Bishop

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[1] Archbishop Parker was the last English Primate who resided much in his palace at Canterbury, which has been long alienated. He held his ordinations and consecrations at his Cathedral, preached there frequently, and kept up a generous hospitality. Vide STRYPE'S *Life of Archbishop Parker*, vol. ii. book iv. chapter 3.

[2] It is handed over to the University, and the Bishop is merely permitted to occupy occasionally certain chambers in it.

[3] The same observation may apply to Lichfield, Rochester, and Worcester. The Sees of Lincoln, Oxford, Llandaff, and St. David's, have no palaces, properly so called. They have only country-houses.

and the Clergy of his Cathedral, it is yet certain that in those places they are his assistants and delegates in the performance of divine offices. In proceeding to observe upon the peculiar functions of the several orders, I shall not stop to argue upon the fitness of having many Priests to minister before God in his principal temples. All ages of the Christian Church have sanctioned this principle: the piety of all ages has responded to it: the analogy of the Courts of Secular Sovereigns commends it to our reason[1], that the King of Heaven should be numerously served in those places which are the most conspicuous memorials of his honour. And this principle was never questioned till it was surrendered in very modern times, in deference to that new principle which is called utilitarianism, yet is falsely so called, because a real spirit of utility implies a regard for that which is useful to the heart, the mind, and the imagination, and which ministers to the soul's health, by quickening, by means of the magnificent and the beautiful, her apprehension of holy things. Those men are therefore not to be heard, who would regulate the Cathedral by the standard of the parish Church: reversing the maxim of ancient times, which regarded the Mother Church as the example to the diocese. But it is to be hoped that such a mean view of things is contrary to that which will be before long the religious spirit of the age.

The Cathedrals of our Church, regularly constituted, have a body of men attached to them, whose general name, including both the higher and inferior Capitular

[1] This argument, among many others, has been nobly enforced in Mr. Hope's speech before the House of Lords, in defence of our Cathedral foundations; a speech which the Church will ever remember.

Members, and the subordinate Clergy, not members of the Chapter, is that of Canons. This name has been frequently superseded by some title, significant of their peculiar offices in the Church, such as the dignitaryships, or having more peculiar reference to their endowment, as that of Prebendary. The origin of the word Canon has been a matter of dispute; the most probable derivation, however, is from the proper meaning of the Greek word, signifying a rule: the Canonici being those whose business it specially was to afford the most perfect rule of liturgical observance, in those offices which they were called upon to perform in all their fulness; so that Canonicus in Greek signified much the same as Regularis in Latin, though of a different application: the term Regular being restricted, by the use of the Western Churches, to the monastic bodies. The term Prebendary is from the Latin Præbenda, a stipend or estate bestowed, or afforded, for the sustentation of the stall: and this is applied to Capitular Members alone. It appears that in ancient times, and indeed according to the present forms of ecclesiastical law, the titles of Canon and Prebendary, as far as regarded the governing members of Collegiate Churches, were interchangeable. According to present practice, the term Canon[1] is restricted to the residentiaries in the Cathedrals of old foundation, and to the Capitular Members of Christ Church in Oxford. Prebendary is applied to the non-residentiaries of the old Cathedrals, and with propriety; as these, though receiving each a stated por-

[1] I do not mean the nomenclature laid down so unnecessarily by the late Cathedral Act. It is difficult to see what use there can be in altering the accustomed names of officers, and thus interfering with old associations. Names cost nothing, and therefore their alteration could not affect that fiscal measure one way or the other.

tion of the revenues, do not illustrate or carry out the rule of ritual observance. In all the new Cathedrals, however, with the above noticed exception of Christ Church, the superior members are called Prebendaries. In Ireland, with the exception of the lesser Chapter of Kildare, the designation of Canon is not popularly used, while that of Prebendary is.

To the above regular constitution of Cathedrals there are, in the British Isles, four exceptions: namely, the Churches of Ardagh, Kilmore, Clonmacnoise, (the now ruined Cathedral of the Diocese of Meath) and that of St. Germain's in the Isle of Man. None of these have any Chapter, or Collegiate body attached: that last mentioned has no Dean, while the others have. The Dean, however, is a Diocesan, not a Collegiate Officer. He is President of the Synod, which consists in each of the three above-mentioned Dioceses, of all the beneficed Clergy, who perform the same acts connected with the Episcopate, as are discharged by the Chapters in other places, under a common seal: but the Cathedral Church is in no other way distinguished from the other parish Churches, of which it is the principal, than by the presence of the Bishop's Throne[1]. This has been the immemorial constitution of these particular Churches, in which it is believed many in Scotland, till comparatively late times, and in the Scandinavian part of Europe, participated, at least while their Sees were ambulatory. But these are exceptions to the rule of Christendom: and though they are interesting vestiges of ancient

[1] That of Kilmore, an interesting building, as connected with the memory of Bishop Bedell, is so small as to be more like a domestic Chapel than a Church. It is plain and unornamented to the last degree.

customs, still they are memorials of poverty and unsettlement, when the Church was as it were in the wilderness, and dwelling in Tabernacles. These cannot be alleged as precedents to be followed by nations capable of building Temples.

Nothing need here be said of the defective organization, in this respect, of our Colonial Sees. They were founded in times when regard for ancient Catholic precedent, and a sense of the beauty of holiness were alike dormant. The less, indeed, need be said, as the desire for Cathedral Establishments, the inseparable consequence of the recognition of Catholic principle, is awakening in our Colonies, and is openly encouraged with a zeal worthy of the most devoted times, by our Bishops in India, in Australia, in Van Diemen's Land, and New Zealand[1]: and the sister Church, in the United States of America, is shewing symptoms of a desire to perfect this part of her system.

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[1] The Bishop of New Zealand has literally begun the service of God in a Tabernacle. The foundation of a future Temple, however, is one of his first designs: conceived in that faithful spirit of patience, which inspired the founders of our noblest Minsters, in poorer but more zealous times.

SECTION IV.

OF THE CATHEDRALS OF THE OLD FOUNDATION.

NINE of the English Cathedrals, the four Welsh, and all the Capitular Cathedrals in Ireland, with the exception of Christ Church in Dublin, which was changed from a monastic to a secular foundation, and those of Dromore and Clogher, which were modified[1], retain their original constitution, as they existed before the Reformation. In their main features they resemble each other. From the time of their several establishments they consisted of secular Canons; that is, of Clergy, who, though living in a community, were bound by no monastic vows, and who, before the tyrannous interference of the Roman see, were allowed to marry. We have records of the existence of a married Cathedral Clergy, residing at their Cathedrals, in the Saxon times, and occupying, as our Canons and Prebendaries now do, separate homes. So that it is a gross mistake to consider the constitution of our Cathedrals as of monastic origin. The celibacy of the Clergy of these places was no peculiar feature of the Collegiate bodies, but was common to the whole order,

[1] In WARE'S *Irish Bishops*, we are informed, that the ancient foundation of Dromore, consisting of a Dean, Archdeacon, and Prebendaries, was altered in the time of Bishop Tod, and newly erected by letters patent of James Ist. into a body consisting of the five usual Dignitaries and one Prebendary. That of Clogher consisted of a Dean and eleven Canons, which Bishop Montgomery, the first Bishop after the Reformation, altered without warrant, adding a Precentor and Chancellor.

when the influence of Rome was fully established: and in all the leading features of their constitution, there was nothing which is not perfectly consistent with the discipline of Catholic practice restored to its purity.

It is also a mistake to suppose that the peculiar solemnity of Church ceremonial is monastic. In these the Cathedrals set the example, and were the instructors, not the disciples, of the Monasteries.

Originally the Chapters of the English Church were not, for the most part, monastic. The substitution of Monks for Canons in several Cathedrals[1], was a measure in each of these places of later origin, and of aggressive usurpation, favoured by the Court of Rome, whose stronghold was in the monastic bodies. And ecclesiastical history shews us, as indeed might have been expected, that the Conventual Chapters, thus established, were often at war with their Bishops, and but little fulfilled their primitive function of acting as his Council.

The remainder of the British Cathedrals were, at the time of the Dissolution of Monasteries, remodelled by King Henry VIII. as will hereafter be shewn in its place.

The constitution of the ancient Cathedrals was as follows. At the head was a DEAN[2], corresponding to the Protopapas of the Greek Church; and throughout Europe

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[1] The monastic constitution of Canterbury is supposed to have been established by Laurentius, successor of Augustine. But this is a matter of dispute. *Vide* DART, and SOMNER'S *Canterbury*. The seculars were expelled from Winchester by Bishop Ethelwold in the 10th Century, through the influence of Dunstan; from Rochester by Gundulph, and from Gloucester by Wolstan, in the eleventh.

[2] The title of Decanus in the Greek Church was given to an inferior functionary, who was a sort of steward of the Clerical revenue. In our Colleges he administers the Discipline.

styled Dean, or Archpriest. The Dean had the executive authority of the Church in his hands, and the power of correcting the Canons. In the absence of the Bishop he took the chief part in Divine Service, and in his presence, assisted him.

Next in rank were certain Canons, holding offices of jurisdiction or trust in the Diocese and Cathedral, and styled Dignitaries, or Canons with Dignity. These were generally four in number.

The precedence and functions of these Dignitaries vary in different places: but in general they are as I proceed to state them.

In most Churches the PRECENTOR was next in rank: but sometimes, as in St. Paul's, the Archdeacons intervened between him and the Dean: and in the same place it appears that the Treasurer also preceded him. To the Precentor the superintendence of the principal part of the Church service belonged. He examined, and superintended the Chanters, appointed the musical services, and was responsible for the appointment of the Choir boys. On the greater feasts, as they were technically called, which somewhat corresponded to the Sundays and other Holidays when the Canons officiate at morning or evening prayer with us, he intoned or commenced the Church Hymns. So that by the ancient constitutions of our Cathedrals, that most important and religious office of regulating the Church Music, which in Choirs comprehends not only Hymns and Psalms, but Prayers and Litanies, was regarded, as it ought to be, worthy the personal superintendence of one of the Chief Dignitaries, who also took a part himself in their performance.

The CHANCELLOR was the third Dignitary. He was originally the Secretary of the Chapter, receiving the

letters addressed to them, and writing the answers by their direction. He had also the custody of the Chapter seal. To him also belonged the function, which was evidently the expansion of his primary duty, of presiding over the religious literature of the Cathedral[1], having the custody of the library, and the superintendence of the schools in connection with the Church: and not only this, but in some instances at least, as at St. Paul's, he had the superintendence of all schoolmasters in the city[2]; one remarkable instance of the diocesan administration, in which the Church dignitaries were plainly the delegated officials of the Bishop, to whom in ancient times the licensing of schoolmasters belonged.

Besides these duties, he had another which had a more peculiar reference to the performance of divine service. He had the oversight of every lesson which was read in the Choir; and took care that it was "correctly[3], gracefully, and distinctly read," and had the instruction and correction of the readers. These important qualifications, now slighted even by some learned divines, are well worthy of the most religious attention of our present Dignitaries.

Connected with these duties was another, the vestiges of which we find in some Cathedrals; that, namely, of delivering a Theological Lecture at stated periods. A lectureship in the Cathedral of Exeter, attached to the office of Chancellor, was endowed by Bishop Quivil in the latter part of the thirteenth century. By Gravesende, Bishop of London, in the fourteenth century,

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[1] "Is etiam præest literaturæ, non solum ecclesiæ, sed etiam totius civitatis."—DUGDALE'S *St. Paul's*.

[2] The Precentor of Nôtre Dame at Paris had the same jurisdiction.

[3] "Ut quicquid legatur, id rité, pulchré, et distincté legatur."

there was instituted[1], in the Cathedral of St. Paul, a Lecturer, who was required to be a Bachelor in Divinity. Bishop Gravesende testifies to the fact, that Divinity Lectures had been annually read in other Cathedrals of the realm, but not in that of London. In the Convocation of 1562[2] it was recommended, that all Chapter members who were not preachers should contribute to two preachers: "and especially that the Chancellor of the Church do give the greatest portion, for that dignity is given for that office and end."

The TREASURER, ranking next after the Chancellor, was not the Bursar of the Chapter, but rather the Sacrist. He had the care of all the Church plate, vestments, and furniture; and the providing for the necessaries for divine service and the Sacraments. He had also the superintendence of the vergers, sacristans, and bell-ringers, and the oversight of the proper performance of their duties. And it is presumed, that to him also largely, but not exclusively, belonged the care of the fabric. In many respects he might be considered as being that to the Cathedral, which the Churchwardens are to parish Churches.

The ARCHDEACONS, though superior in diocesan rank, hold in the Cathedrals (but with many exceptions) a place inferior to the above mentioned Dignitaries. In all the ancient Cathedrals, how many soever they may be in number in the diocese, they have each a stall, and a voice in the greater Chapters.

Besides the above, in the Cathedrals of York, Wells, Exeter, and Lincoln, there was an officer, not universally

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[1] DUGDALE'S *St. Paul's*, p. 17.

[2] STRYPE, *Annals of Reformation*, vol. i. chap. 131, p. 350.

or originally esteemed a Dignitary, styled the Sub-Dean, whose office it was to act for the Dean during his absence. In Exeter, this office was united to that of Penitentiary, which was suppressed at the Reformation, whose business it was to hear confessions, and assign penances.

In the Cathedral of York there is a Dignitary styled "Succentor Canonicorum," whose duty is explained by his name. The Sub-Dean and Succentor in St. Paul's Cathedral were Minor Canons: but had authority merely over inferior members. The Succentor, however, had the ordering of the Church Music in the Precentor's absence, with an authority superior to that of the Canons.

The Cathedrals of Tuam and Kilmacduagh have each a Dignitary styled Provost. From the total want of any documents to explain the constitution of the ancient Chapters of the Province of Tuam, the duties of this office can be but conjectured. An office of the same designation I find among the Dignitaries of the Cathedral Church of Milan[1]; but his duties I have no means of ascertaining.

It may be remarked, that in Scotland[2], the Cathedrals of Glasgow and Elgin, and the Royal Collegiate Church of Stirling, had each a Sub-Dean: that of Glasgow a Succentor: and Glasgow and Stirling had each a dignitary styled a Sacrist, in addition to those of Precentor, Chancellor, and Treasurer.

The office of Treasurer is wanting in the Cathedrals

[1] UGHINI'S *Italia Sacra*. Also in LOWTH'S *Life of Wykeham*, p. 28, it appears that there was anciently a Provost in the Cathedral of Wells.

[2] *Vide* the account of Religious Houses and its Appendix, by Spottiswood, forming the sequel to BISHOP KEITH'S *Historical Catalogue of the Scottish Bishops*.

of York, Lincoln, Emly, and Clogher. That of Chancellor in the Cathedrals of Dromore and Kilmacduagh. The Cathedrals of Derry and Raphoe have neither Precentor, Chancellor, nor Treasurer. Out of the six Cathedrals of the Province of Tuam, that of Clonfert has none of the above Dignitaries except the Dean and Archdeacon: and Kilmacduagh is the only one which has the usual number of Dignitaries. The peculiar defects in the Cathedrals of this Province, taken in connection with other circumstances[1] peculiar to that portion of the Church, suggest some curious speculations, which it is to be regretted the want of documents hinders the lover of ecclesiastical antiquity from pursuing. Yet I cannot but think that if the facts we actually possess were put together, and investigated by the light of analogy, many and instructive inferences might be drawn with respect to this impoverished but most interesting Province.

The Cathedrals of Llandaff and St. David's present the singular anomaly of having no Dean. But here the Bishop was considered to be the head of the Chapter: and it is to be remarked that the senior Vicar Choral of St. David's is styled the Bishop's Vicar, and not the Dean's, as is usually the case.

It is evident, from the above statement, that from the very nature of their offices, it was originally intended that the Dignitaries should be permanent residents at their Cathedrals. But the distinction between residents and non-residents is a thing comparatively modern, as will be shewn in the succeeding section.

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[1] Such as the "quarta pars" paid to the Bishops, and the peculiar nature of the Vicarial Tithes, &c.

SECTION V.

OF THE PREBENDARIES IN THE CATHEDRALS OF THE OLD FOUNDATION.

In the Cathedrals of the old foundation there are, next in rank to the Dignitaries, a certain number of Prebendaries, who were anciently styled "Canonici Simplices," varying in number, in England, from forty-six to eighteen[1]: in Wales, from twelve to two: and in Ireland, from twenty to one. Three of the Irish Cathedrals, viz., Waterford, Ardfert, and Kilfenora, have no Prebendaries, the Chapters consisting only of the five usual Dignitaries.

[2]It was originally intended that all members of the Cathedrals, Dignitaries as well as Prebendaries, should constantly reside. They had separate residences, but lived from a common fund. To each was apportioned a small fixed stipend, besides which, a certain sum, called the daily distribution, was given them, while resident. For a long time residence was strictly kept. The estates

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[1] Lincoln has the greatest number, forty-six. Dromore has the smallest, one.

[2] This account of the ancient laws, and more recent modifications of residence, is taken from the following writers: the Appendix to Dugdale's *St. Paul's*, Jones's *Account of Exeter Cathedral*, already referred to, Churton's *Life of Dean Nowell*, and Archdeacon Reynolds's *Historical Essay upon the Government of the Church of England*, 1743, chapter iii. Archdeacon Reynolds's information has immediate reference to Lincoln Cathedral: but he remarks that it is generally applicable to the others.

of the Cathedral were then fully sufficient for the maintenance of all the members. Besides other sources of revenue, a very considerable one was, according to Archdeacon Reynolds, "the payment of a stated annual composition paid by every house or family in the Diocese as an acknowledgment of gratitude and obedience to the Mother Church, from which, at the feast of Pentecost, they received a general absolution." But gradually the increasing influence of the Friars drew the devotions of the people away from the Cathedral into a new channel. In consequence of this decay of their revenues, it became in the fourteenth century difficult to maintain the fabric and the full number of residents. However, any one who chose to reside might claim, besides his yearly stipend, the daily distribution. In order to discourage a large number of residents, a heinous rule was now established, that before any Prebendary was admitted into residence, he was obliged to provide some most expensive entertainments, for which however he might compound with the Chapter for a considerable sum. In consequence of this heavy tax, which not one man in ten could undergo, residence came to be avoided: till at length it was necessary to establish certain permanent residentiaries, who should constitute, for the ordinary duties of the Church, a delegation of the entire Chapter; being Prebendaries or Dignitaries, responsible for the various offices of the Church; their number varying, in different Cathedrals, from nine (as at Exeter) to four (as at St. Paul's), including the Dean, who is always one. Against this wicked regulation, which substituted for a decent and liberal hospitality a secular luxury, of the worst example in Cathedral towns, the loudest and sternest reclamations have been made. In the regulations of

Exeter, hospitality and respectability of appearance and of living were indeed strictly enforced by the Constitutions of various Bishops. But ostentatious luxury was strictly reprehended. And in the Convocation of 1531 (as Reynolds remarks,) Archbishop Warham remonstrated strongly against the abominable custom of thus purchasing the right to residence, or rather to enjoy the patrimony of the Church, by giving these inordinate entertainments. But unhappily the evil prevailed, so as to dim the splendour of God's service, while it increased the show of the tables of a few luxurious men. Nor has it ceased.

It thus came to be settled, that the Residentiaries who took upon themselves the permanent residence of the entire Chapter, besides having the daily distribution, divided at the end of the year the common funds of the Church, which remained after the expenses of the fabric and of the Service were paid. The other Prebendaries merely held the fixed annual stipend, as at Exeter, or such estates as had been affixed to each individual stall. The larger revenues of the Residentiaries therefore cannot be considered, in their original intention at least, as individual properties, or the common property of a less extended corporation (as the lesser Chapters are often considered), but as the payment for certain delegated services performed. For, as Reynolds remarks, "the Prebendaries had not been instituted into a right to a dividend, but were only put into a condition to merit one by residence."

The Prebendaries, however, though absolved from continued residence, were still required to perform such duties as were occasional, according to a fixed rota; and this rule is still binding. According to the present system of our Cathedrals, this is considered to consist in preaching only. But it appears from the ancient Con-

stitutions[1], that the Prebendaries were liable to be called on not only to officiate at the altar, but also to chant the Prayers when required by the Precentor, or the Lessons, by the Chancellor. And even now, however the apathy of more modern times may have slighted the privilege, or have ceased to regard it as one, there can be no question but that the Prebendaries when present, have a right to officiate at the Communion, if the absence of a superior member entitles them to do so. Nor can there be any abstract hinderance to their performing Morning or Evening Prayer, if competent to use the ecclesiastical tone; nay, it is their proper office; for the Vicars Choral, who commonly perform this duty, are only their deputies, as will hereafter be shown.

Originally the Prebendaries had each an equal right of voting at all Chapters[2]. In transacting the greater concerns of the Church, the Canons were all convoked, ten days' notice being given. There were, however, weekly meetings, sometimes called Parliaments, as at Exeter, for the transactions of ordinary matters, for which one day's notice only was necessary, and at this the non-residents could not be expected to be present[3]. When,

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[1] "Omnes Canonici ad Missarum munera obligentur ... Inscriptus aliquis Canonicus admonitusvè, vel ad lectionem à Cancellario, vel ad cantum à Præcentore, promptè se exhibeat .... quod quidem fit semper in Festis majoribus, ut majores Canonici, etiam ex non residentibus, Chorum regant primas, antiphonas, psalmos, hymnos, incipiant, et ministranti ad summum altare assistant."—Appendix to Dugdale's *St. Paul's*.

[2] Jones's *Account of Exeter Cathedral*.

[3] This weekly Chapter is still held at Lichfield. At Exeter, all members of the Cathedral were required to go into the Chapter House every day. At St. Paul's, every Saturday (the usual day at Cathedrals for this purpose) the Dean was bound to hold a Chapter for the proper

however, the divisible portion of the Corporate property was assigned to the Residentiaries, its management was of course left in their hands, and thus one of the functions of the Chapter was limited to their control; while it was but natural and right that the ordinary care of the Church should rest with them also. The meetings held for these purposes were called Chapters, as the lesser assemblies had always been, and their acts had all the authority originally placed in the whole body. But upon matters of more important concern the Prebendal body at large still preserved its capitular rights. And this constitution still remains. Thus, they are all summoned to the election of a Bishop. They still preserve their rotatory privileges of preaching, &c. It is an error, though a very common one, to apply the name of Chapter exclusively, or preeminently, to these meetings of the Residentiaries. It could, I believe, be proved, upon due investigation, that the whole Prebendal body has a general interest in the performance of divine offices in which they take each an individual part, and have a right to deliberate and vote upon any weightier matters which may be called into question. Such are, any change in the manner of performing Divine Service; for instance, any suppression or desuetude of the portions of the Liturgy by prescription chanted or sung; the disuse of the weekly communion, which is the deprivation of a privilege which every Priest in the Cathedral has a right to claim; the omission of the early morning prayers; the alteration or addition to the fabric, beyond the ordinary repair, &c. The Residentiaries are nothing

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administration of discipline. Besides this weekly meeting, the Sub-Dean held a daily court, called also a Chapter, for the correction of the non-capitular members.

more than the delegates of the whole Corporation; and therefore common sense would seem to suggest, that they can be entitled to the exclusive management of those matters only which concern their delegation. In fact, the lesser Chapters may be considered as having the same relation to the greater that the Congregation in the University of Oxford has to the Convocation.

It remains to observe, that throughout England and Ireland, the stalls are generally denominated from the places whence their individual revenues are derived. At Llandaff one of the Prebends, and at St. Asaph, the Cursal Canonries are named after their respective founders. These Cursal Canons, it is presumed, were Prebendaries to whom rotatory, not permanent duties were assigned. At St. David's, there are seven Cursal Canonries and Prebends; these, as well as the Prebends at Exeter, have no specific denomination. The latter have been always supported from a common estate, and have been paid each a certain fixed sum. The constitution of this last Cathedral seems to be the most compact in England, and its discipline the most orderly. History testifies that more harmony prevailed in this Church than in most others during the middle ages; and to the present time it keeps up its long established reputation of a most exemplary solemnity in the administration of the Divine offices[1].

[1] In an English Itinerary, by Defoe, published above a hundred years ago, the Cathedral Service at Exeter is mentioned with high praise, both for its musical excellence and religious decorum. The fulness of the week-day congregation is also noticed. The same praise was given, in the preceding century, by a foreigner, one of the Medici family, who attended the Cathedral Service here, during his travels in England. He expressly says that the chanting of the Psalms was sweeter and more melodious than the Gregorian Chant.

SECTION VI.

OF THE RESIDENTIARIES.

From the foregoing statements it appears that the Residentiaries, or Canons Residentiary, as they are usually called, are such a number of Dignitaries or Prebendaries belonging to the Cathedral, as may have been set apart, in times comparatively modern, that is, not more anciently than in the fourteenth century, for perpetual residence at the Cathedral Church. The term Residentiary signifies merely this delegation; their name Canon is one to which all members of the Church have an equal right. Their proper titles are those of the stalls which they happen to occupy, in right of their particular Prebends; and their rank and position in the Choir ought to be merely that of those stalls[1].

The original intention of the institution of Residentiaries is still apparent from the necessity which exists in several Cathedrals, and which it is presumed formerly existed in all, of these being chosen from actual Dignitaries or Prebendaries, whether the right of choice existed, according to the various usages of different places, in the King, the Bishop, the Dean, or the Chapter.

The greatest number of Residentiaries in any English Cathedral is nine, as at Exeter; the smallest, four, as at St. Paul's, Chichester, and Lincoln; the Dean being

[1] The Residentiaries of St. Paul's occupy, most improperly, the stalls of the Dignitaries and Archdeacons.

always one, though at St. Paul's, there ought to be four besides the resident Dean. The apportionment of the present number of Residentiaries in Exeter Cathedral is a matter of modern regulation, dating no higher than the time of Bishop Ward, in 1663.

It seems strange that in Churches of such numerous Chapters as those of St. Paul's and Lincoln, and where the divisible property is now so great, so small a number should be fixed. A reason, however, may be found in the original slenderness of their estates[1]. The present sufficiency of the endowments ought, however, to enable all to reside constantly, a case not perhaps always practicable elsewhere, as at York.

And this suggests the statement of a fact now altogether lost sight of: namely, that it was the original intention, as appears from more than one explicit declaration in the ancient documents of St. Paul's[2], that all the Residentiaries were required to reside together, not merely dividing the year between them, according

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[1] "Quia patrimonium S. Pauli exile est, et onera sunt multa et gravia, idcirco statuimus et ordinamus, ut sub Decano residente sint alii Residentes quatuor, et tantum quatuor ex Canonicis ejusdem Ecclesiæ."

[2] "In ecclesiâ S. Pauli solùm, et nullâ aliâ in Ecclesiâ inservire." "In primis Residens in Ecclesiâ S. Pauli nullâ alia Ecclesiâ quâcunque resideat ullo modo: id enim faciens statim ecclesiæ S. Pauli non-residens censeatur, et privetur omni fructu et emolumento residentis. Item alibi Residens, si quos perciperit ex Ecclesiâ Pauli fructus, *eos omnes cogatur restituere*: nihil enim tam detestabile est, nec apud Deum, nec apud homines abhominabile, nec certè Ecclesiæ tam pestiferum ac perniciosum, quàm professum aliquem in hâc Ecclesiâ ad Residentiam, eundem aliâ in Ecclesiâ quâcunque residere." . . . . "Residentes in Ecclesiâ S. Pauli in nullâ aliâ quâcunque Ecclesiâ sive Cathedrali sive Collegiatâ resideant, sed solùm in Ecclesiâ S. Pauli suam residentiam teneant."

to the present most reprehensible arrangement. They were allowed to serve no other Church whatever. They were required to be all present together at all services on Sundays and greater holy-days[1], and so to manage between themselves as to the services on ordinary week-days, that one at least should be present at each one of these. And if they neglected this perpetual residence, from which only occasional absence, as to Parish Clergymen from their cures, was permitted, they were not considered as entitled to their emoluments: and their neglect is censured in the old records in terms of the strongest reprobation. The rules of residence in St. Paul's were framed after the example of the Cathedral of Sarum[2], and were in substance the same in other Cathedrals. In Exeter, Mr. Jones informs us, that "if a Canon of this Cathedral was a Residentiary in any other Cathedral in one and the same year, or in any part of it, his residence here was deemed a feigned one, and he was to receive nothing of the daily distribution."

Another fact it is in place to mention: that according to the original intention, that revenue, which is now considered as the divisible property of the Residentiaries, was not so. The Chapter, or their delegated members, the Residentiaries, were the stewards and trustees of that which was the property of the Cathedral Church, dedicated to the service of God, that he might be there rightly and duly served. Out of this

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[1] "In Dominicis verò diebus, ac majoribus et solemnioribus Festis, omnes Residentes dent operam ut præsentes sint in Ecclesiâ, et universo divino officio illius diei intersint."

[2] "Quod forma Residentiæ in dictâ Ecclesiæ secundùm formam et exigentiam statutorum Ecclesiæ Sarum in eâ parte editorum, de cætero fiat et observetur pro perpetuo in futurum."

property the fabric was maintained, the choir (in part at least) sustained, the ministers of the temple paid: and the divisible portion given to the Residentiaries were wages bestowed for services performed. Their individual estates were those of their Prebends: their incomes as Residentiaries were the portion of the sacrifices and offerings which fell to those who ministered at the altar. If then they failed to administer their duty, and to keep perpetual residence, they could have no religious or moral right to these emoluments, nor have they now. I do not speak of any statuteable enactment which may possibly have legalized a most inexcusable abuse; but in the eye of their founders and of the Church, those Residentiaries who keep but a partial residence, are in no way entitled to the revenues which were bestowed for other purposes than personal aggrandizement.

On the Residentiaries devolves the ordinary and daily service of the Church, and care of the fabric, &c. They have in most cases each a house near the Cathedral, and every facility afforded them for making their Cathedral their HOME, as it ought be.

In the Cathedrals of Exeter, Lichfield, and Lincoln, the Dignitaries are Residentiaries. On the propriety of this custom, as well as on other particulars respecting residence, observations will be made in a subsequent section.

SECTION VII.

ON RESIDENCE IN THE CATHEDRALS OF IRELAND.

THERE can be no doubt that the original constitution of the Irish Cathedrals was in all essentials the same as that of the English. The statutes of most of them, however, having been lost or destroyed in consequence of the terrible commotions which so often vexed that part of the realm, this similarity is in most cases a matter of inference. The reasons upon which this conclusion is founded are the following.

1. It is a matter of record[1], that the present establishment of one of the principal Cathedrals in Ireland, that of St. Patrick's in Dublin, was expressly constituted by its founder, Henry de Loundres, Archbishop of Dublin in the 13th century, after the model of Salisbury. This prelate was present[2] at the consecration of Salisbury Cathedral by Bishop Poore in 1225. And it is an interesting fact to observe, that in the general features of the Choir and Lady Chapel of St. Patrick's, there is an evident, though humble imitation of the Church whence its liturgical forms and constitution were derived.

2. It is also a matter of record that the use of Salisbury was employed in the Cathedral of Armagh. A large MS. of the Sarum Breviary, with the offices pecu-

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[1] Vide MASON's *Hibernia;* from which the facts here given relating to St. Patrick's are taken.

[2] BRITTON's *History of Salisbury Cathedral.*

liar to that Metropolitan Church, and with some curious notices of obits, and of events connected with Irish History, is preserved in Dublin College Library. The Sarum use, it is believed, was that commonly adopted in Ireland.

3. In the names of their officers, almost all, and in the additional features of their Minor Corporations, several, resemble St. Patrick's and the old English Cathedrals.

4. There are the remains of some institutions, such as residences for Dignitaries, &c. analogous to the regulations of the English, and indeed of most European Cathedrals.

Any important differences at present existing between the usages of the Cathedrals of England and Ireland, may be plainly accounted for by the unhappy circumstances of Ireland, and the impoverishment and neglect, during semi-barbarous times, of her collegiate establishments; in most of which it would be now next to impossible, with their present endowments, or rather absence of endowments, to sustain the more perfect system of England. The differences which exist are, the non-residence of the Capitular Members, as such, the absence of the Choral service altogether in the greater number, and even in most of those which retain it, of the daily prayers.

To suppose that the want of these features was a matter of original statute or regulation would be to oppose the usage of the Church in Ireland to that not only of England and Scotland, but of universal Christendom, from times almost apostolic. And such an opposition to Catholic practice is contradictory to all the known provisions of the Irish portion of the Church.

But proof can be given, if not demonstrative, yet

strongly presumptive, that a compliance with Catholic usage was originally intended.

First, that the Choral service was either instituted, or contemplated, appears from the existence of the office of Precentor in all the Collegiate Cathedrals of Ireland, except those of Tuam, Derry, Raphoe, and Clonfert. Yet Tuam had Vicars Choral, who were intended to form a Choir. So that there are but three in which it may be plausibly asserted that no Choir was contemplated. The exception manifestly proves the rule. Nothing of course need be said of those three Cathedrals which had no Collegiate establishment whatever.

Secondly, it may be fairly presumed that residence was intended at the principal Cathedrals at least, from the chief Capitular Members. At St. Patrick's the three Dignitaries and the Archdeacon had their houses, the localities of which are still known, close to the Church. The same exactly is the case at Limerick: and these residences, or their sites, are still the properties of the holders of those dignities, though unhappily residence is altogether laid aside or forgotten. At other places, Armagh for instance, such pieces of property, which obviously could not have sufficed for any other purpose than for a house, still belong to Dignitaries who no longer reside.

In the instances mentioned it appears, that the commendable practice of Lichfield, Lincoln, and Exeter, was observed, of devolving the duties of permanent residence upon those Dignitaries, who by their offices had a more special concern in the government of the Cathedral.

The Constitution of Kildare differs from that of all in Ireland, though affording a strong analogy to those of England. In it there are both Canons and Prebendaries.

On the Canons, four in number, together with the Dean, devolve the responsibility of residence, the division of the corporate property; in short, the duties of the lesser Chapters in England. They may be, but are not of necessity, Prebendaries also. The latter vote on particular occasions only, as on the Election of a Dean, thus keeping up the notion of a Greater Chapter. The residence at Kildare is of necessity kept by only one Canon appointed by the whole body. The revenues are little more than nominal, and hardly sufficient for keeping up the small Choir or Chancel, (the rest of the Cathedral having been ruined in the Great Rebellion,) and there is no official residence for any one of the members,

Except, however, in the supposed case of Kildare, it does not appear that in Ireland the more modern arrangement of appointing a fixed number of Residentiaries to represent the whole body ever took place. The provision for the more strict residence of the Dignitaries appears to have been nothing more than what was required for the discharge of their respective offices. In all Irish Cathedrals, with the solitary exception just mentioned, all Dignitaries and Prebendaries have an equal vote and concern in all Chapter matters, and divide between them the duties of preaching, and of such divine offices as are not parochial.

The discharge of these duties in person, is now in many cases impossible, or inconvenient to the last degree. The Irish Dignities and Prebends are for the most part attached to Parishes which form their corps: several of these have indeed become non-cures, from the want of churches or houses of residence. But of those which have actual parochial duties annexed, the revenue is frequently insufficient to admit of occasional residence

at the Cathedral besides (were this required), or even of the payment of a Curate. It has therefore become a matter of necessity in most cases to appoint a permanent deputy, paid by the contributions of the members who do not attend, to discharge the cathedral offices: this deputy being denominated the Residentiary Preacher. This denomination, however, has arisen from the low and improper notion of regarding the Sermon as the principal Canonical office. In strictness, this Deputy ought to be considered as representing the Prebendary in course in all his sacred functions, that of administering or assisting at the Holy Communion especially, and that on all Sundays at the least. In all the Irish Churches, this most sacred part of divine worship is the duty of the three, or two Senior Members present. And where there are no Vicars Choral, that is, no deputies for performing Canonical duties, the principals must officiate, and therefore of course the Capitular Members are responsible for the offices of morning and evening prayer besides.

In St. Patrick's, the Prebendary or Dignitary in course is in strictness obliged to attend the daily service during the fortnight of residence which devolves on him. And it appears from documents still extant [1], that not very many years ago, a residence was provided by the Chapter for the Prebendary in course.

By the law of the land, most of the Cathedrals in Ireland were constituted the Churches of the Parishes in which they were situated. Some indeed, as Limerick, had been so from time immemorial. And thus these Churches serve in a double capacity; but this application

[1] See MASON'S *Hibernia*.

to Parochial purposes has by no means interfered with any of their Collegiate rights. Though the Parishioners resort thither, and all occasional offices are performed there by the parochial Clergy of the place, yet the privileges and duties of officiating and preaching remain as before to the Capitular Members. There are cases, indeed, when the Parochial Incumbent or Curate is also the officiating Minister: but this arises either from his being the Dean, or a Capitular Member, or from his uniting with his parochial office that of Residentiary Reader or Preacher, conferred on him by the Chapter.

It often happens, and most advantageously for the interest of the Cathedral, that the Dean is also the Parochial Incumbent. Thus permanent residence is secured to him who has the chief authority both in the Parish and in the Chapter.

Besides the Residentiary Preacher, there is in some places another officer, annually elected from their own body by the Chapter, called the Economist. This regulation is one of ancient standing in the Church: since we find that in the Cathedral of Exeter, two Œconomi, or Stewards, were annually chosen from the Canons, with duties of a similar kind. These are, the custody of the fabric, the payment of salaries, and the care of the common funds for the support of the Church, under the direction of the Chapter. But it is to be remarked, that by far the greater number of the Cathedrals have long been without common funds, and were formerly sustained by Church rates, as they are now by those iniquitous substitutions for rates, the legalized plunder in the hands of the Ecclesiastical Commissioners.

SECTION VIII.

OBSERVATIONS ON THE EXCELLENCE OF THE ANCIENT CATHEDRAL SYSTEM.

It may be desirable to follow up the above facts by a few observations, having reference as well to the original constitution of the ancient Cathedrals, and to their present administration, as to their reformation, or rather restoration.

In their design originally laid down there seems an admirable wisdom. And indeed this might be well presupposed, since they retained the principal features common to all Christian Churches, ever since the endowments of the pious, during the more tranquil times, permitted them to organize and to exhibit any settled system in the details of their ministrations.

In the first place, provision was made for the permanent residence of a competent number of Clergy, who, in addition to the sacred offices common to all, had each the superintending, as before observed, of certain duties immediately connected with the administration of divine service. And were this constitution restored, all the advantages would be found to be of practicable attainment, which persons of zeal indeed, but of partial and incomprehensive views, and unmindful of their ancient system, are now wishing to establish in them.

Thus the office of Precentor, held by a Presbyter of Capitular rank, was provided for the authoritative superintendence of an object most sacred in itself, which many,

regarding the Cathedral preeminently as a school of sacred music, would entrust to subordinate or lay hands. Here an accomplished ritualist and musician would find his place.

Again the office of CHANCELLOR had respect to ends, which though not superior to the details of liturgical ministration, as some would consider them, are yet of great importance. These ends are, the public profession of Divinity in some manner best suited to the wants of the Church; the care of the Chapter library, an object to which attention has of late been largely called; the superintendence of the Cathedral schools, and perhaps those of the city and Diocese: and as regards the service of the Church (for this is an object subordinate to none), the due enforcement of the correct and reverential reading of the lessons from Holy Scripture; a matter of prime importance, the impious neglect of which calls for most stringent correction.

The office of TREASURER, embracing the special supervision of the inferior ministers of the Church, and of all the requisites for divine service, requires a wise discretion, well befitting a Priest. And if to this duty were added the office of the Economist (though this latter does not in strictness belong to the place), and the special care of the fabric, these functions would well befit one who had studied in a religious spirit the architecture and antiquities of the Church.

The ARCHDEACONS were anciently always attached to the Cathedral: an arrangement, the obvious propriety of which is now recognized, and on which it is needless to enlarge.

And when to these peculiar duties, the ordinary service of the Church, celebrated with a primitive fre-

quency and solemnity, is added, as the common functions of all the Canons, ample employment, consistent at the same time with competent leisure, would be secured for men of various kinds of ability, all converging in the service of God, as their common centre.

Again, there is now a general feeling that the Parochial Clergy should have some interest in the Cathedral Chapters. By the old Constitutions, at least by the practice of the Church for many centuries, there was an ample infusion of these, who had the privilege of performing stated and occasional services, of such rare occurrence, as not to draw them much away from their cures, and yet sufficient to bring them from time to time under the eye of their Bishop, or at least of his principal Clergy. Of this advantage Archbishop Sharpe[1], one of the best disciplinarians of our Church, was fully sensible, and availed himself of it in his Cathedral of York. In this respect the primitive connection between the Parochial Churches and the Mother Church of the Diocese was practically preserved. And here an analogy is observable between the Services of the Cathedrals and of their great prototype, the Jewish Temple: where though the greater part of the Priests had merely short and stated terms of residence and duty, yet there were some who were perpetually resident, and had the ordinary care of the sacred place[2].

The endowments of the simple Prebends were generally small: insufficient for the maintenance of a Priest, but often sufficient to meet the expenses incident to the performance of occasional duties. There are a few

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[1] *Life of Archbishop Sharpe*, by his son.

[2] Lightfoot's *Temple Service.*

exceptions, however, in York, St. Paul's, and Lincoln. These exceptions might be regarded as advantages. For there are many able men, unfitted for the exclusive service of the Cathedral, yet eminently useful as Parochial Ministers, on whom the bestowal of a stall, not only as an honourable distinction, but as a fair assistance to their means, would be a legitimate employment of the Church's revenue. As it is now, such a measure is impracticable, unless by compelling men to the neglect of one duty or another, that of the Parish, or of the Cathedral.

But we must turn from this fair theory, which has not been realized, solely because Church principles have been despised and forgotten, to the actual practice. As to the dignities, it is notorious that they have been generally bestowed without the slightest reference to the performance of their peculiar duties. Men have been contented to possess the contemptible distinction of holding places of prominent ecclesiastical rank, the names of which have become, through their incompetence, practical falsehoods. They have aided, by their neglect, in fixing a secular sense on the ecclesiastical term sinecure, which is far from meaning an exemption from duty, but merely from those which are peculiarly parochial: though indeed, in strictness, every Priest who ministers before God has, during his ministration, the cure of souls. As Canons they have been content to defeat the wills of their founders, and to do nothing. The name of Precentor, for instance, is often assumed by men utterly ignorant of Choral Music and the ecclesiastical Chant, nay perhaps absolutely hating it, or else considering it as a matter beneath the notice of Dignitaries, or Clergymen, or gentlemen, and are content to delegate to inferior

ministers, whom they despise, employments which have been exercised by Prophets and Kings inspired by the Holy Ghost. In like manner there have been Chancellors utterly neglectful or incapable of the functions of scholars or divines. And so of other offices. The result is a system of delegation of the most sacred capitular offices, as in the Cathedral of St. Paul, to Minor Canons, to men who have the responsibility without the authority.

Even the comparatively modern expedient of Residentiaries has been defeated by long tolerated abuse. They each reside but a short time of the year, and, contrary to the original intention of their institution, are permitted to hold Parishes. They have in fact no moral right to their emoluments. If the almost episcopal magnitude of the revenues now claimed by the Canons of St. Paul's and Lincoln be considered, and the sufficiency of those in most other places, for all the moderate wants of clerical life, the fulfilment of the original requirements is the very least that can be required, if the desire for reform is anything more than a jest and a pretence. Four members, even though all constantly present, are but a scanty representation of forty or fifty men, and form but a meagre band of Ministers to offer to God a majestic service in Temples so vast and magnificent. As it is, the duty of daily attendance of even but one at a time is frequently intermitted by unavoidable casualties. Hence in St. Paul's, that disgraceful contrivance, by which one of the Prebendaries, the Divinity Lecturer, is appointed to that office, founded for very different purposes[1], on the understanding, that he is to

[1] In old times, the Divinity Lecture was read daily at St. Paul's, at which all members of the Church were required to attend. *Grindal's*

take the duty of the absent members at a salary little better than an assistant Curate's. But this is a flagrant abuse. The Residentiaries, themselves delegates, are responsible as a body, for the continual presence, throughout the year, of the greater part of their number. Their rotatory system is a matter of private regulation, and is in direct opposition to the ordinance of the Church which they so inadequately serve.

It is true, that sometimes, as at York, it may happen that the possessor of a meagrely endowed Prebend, if called upon to be a Residentiary, has still too small a revenue from the divisible fund of that Church, for his exclusive support. In that case, the holding of a parish in addition may be excusable. But can it be doubted, that men might be found of zeal and of private income sufficient to sustain a permanent and willing residence? Thousands of the most eminent Clergy have upon smaller means contentedly undertaken the most laborious and exacting cures. And wealth is not necessary towards real dignity, even towards moderate and becoming hospitality, which is confessedly one of the duties of the Clergy in these places. That any pluralist, however, should exist among the Residentiaries of St. Paul's or Lincoln is a scandal.

As to the simple Prebendaries, they have sometimes been actually discouraged, as at Lincoln, from performing their sacred duties, which they have been taught to consider rather as burdens than as privileges. Open countenance is given to a miserable job, which constitutes the

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Life, book i. chapter 6. Divinity Lectures were established after the Reformation, at Lichfield and Hereford, to be read on Wednesdays and Fridays by persons chosen by the Chapter.—*Whitgift's Life*, book ii. chapters 3 and 4.

Vicars Choral as the deputies in this respect of the Prebendaries, in order that, by the payment for the preaching turns, their scanty incomes may be increased, and the rich body of Residentiaries may be saved from the contributions which they ought in all right to afford to those inferior ministers. If a deputy is to be tolerated, he ought to be invested with the dignity of those he represents. The Residentiaries are the real deputies of the other superior Members: the Vicars are, indeed, also such, but for other purposes. It is an abuse not to be spoken of without shame, that, in the presence of richly endowed Canons, the capitular duties should be devolved upon men who take the labour without sharing the honour, and who are already overburdened by ill compensated and conflicting employments.

I hope, however, that I am rather speaking of past and passing, than of confirmed abuses. In some of our Chapters, at least, a better spirit has arisen, and the newly-appointed Prebendaries are zealous in doing their part towards restoring the Cathedrals to their pristine order. But I am willing to let these remarks stand, that it may be seen how instant and vigorous, and systematic the reaction must be, in order to rescue the Cathedrals from the well-merited censure of public opinion, properly so called: that is, the deliberate judgment of the zealous and devout. No censure is intended on individuals, the creatures (as all men to a certain degree must be) of the system under which they have unconsciously grown up, but on the system itself. Those alone are culpable, whose eyes have been opened to the real state of things, and who are yet content to retain their sacred trusts, and to misapply them. It is but the part of charity to lay before those connected with their discharge, in the

strongest terms of reprobation which can be properly used, the gross want of good faith, or at best the inexcusable apathy, which in former times permitted a violation of the intentions of the Church, and thus ministered in a wholesale manner to avarice, secularity, and, it must be added, to utter irreligion.

To this the reply is obvious, that one who censures abuses matured in growth, and consequently difficult of eradication, is bound to find a remedy. For a private individual to propose any new scheme might be rightly considered presumptuous: but since my remedy is simply the return, as opportunities may occur, to ancient order, I am but asserting, as every Churchman has a right to do, the long established system of the Church, in opposition to the upstart contrivances of yesterday. And this I venture to do with the more confidence, because in the late measure, against which the great body of the Church has earnestly reclaimed, the low standard of modern neglect was taken as the rule of alteration. In but two instances, that of the permanent residence of the Dean, now properly enjoined, and of the assignment of Prebendal stalls to Archdeacons, was the slightest regard paid to the requirements of ancient times; no effort whatever was made to give greater majesty to God's worship; it was forgotten that his honour was the end of the Church's institutions: and in the fixing of the Capitular revenues upon principles new to the Church, the whole object seemed to be to make a few men moderately comfortable, to retain a few "prizes," as it is called, "for deserving Clergymen[1];" and at the same time to save this great nation from bearing

[1] It is a vice of the present day to talk of *Clergymen* instead of *the Clergy*.

its just burthen in the building of new Churches, by reducing the already abridged worship of our Cathedrals to the most sordid scale that the Christian world has yet known.

In the first place, then, in all cases where the property of the Church is sufficient, the Dignitaries, that is, the Precentor, Chancellor, and Treasurer, ought, besides the Dean, to be required to reside, and to hold no parochial or other benefice: care being taken that their qualifications be suited to the peculiar requirements of each office. Thus in Salisbury[1] the separate estates of the Dignitaries are amply sufficient to enable them to reside, in addition to the Residentiaries already established. It might perhaps be possible so to arrange it in the other Cathedrals, as to establish the system already noticed as existing in Lincoln, Lichfield, and Exeter, by which the Dignitaries are Residentiaries. But should this be impracticable, from the circumstance of the appointment of Dignitaries' and Residentiaries' places being in different hands, it might at least be required of every newly appointed Dignitary to give some portion of his time to the duties of his office, even though slenderly endowed. This is no more than is required from many of the Professors at the Universities; as familiar instances, from the Master of the Temple in London, and the Bampton Lecturer at Oxford; nay, from many of the most gifted men of their several generations, who, though assisted by endowments almost nominal, have enlightened Europe by works of imperishable

[1] These estimates are made from the Parliamentary returns, and the renewal fines, on an average of three years, as there given, are included.

wisdom. This is no reason why a Precentor of St. Paul's should not, with a revenue of 90*l.* a year, bestow some care upon the regulation of the ancient and numerous Choir in that Church. There are many men, and the number, thank God, is hourly increasing, who would regard such and similar honourable services, as infinitely to be weighed against all pecuniary recompense. The principle, indeed, that those who serve at the altar should live by it, is one which ought never to be overlooked in a Christian country; and every endeavour ought to be made to provide a sufficient maintenance for the undivided attention to important functions. But where this cannot be done, it were at least but decent to incite to slenderly endowed preferments the services of willing minds.

But whether united to dignities or not, the offices of Residentiaries ought to be such in reality, and their possessors prohibited from holding any benefice with them. They ought to learn to regard the Cathedral Precinct as their HOME. It is sufficiently evident, that without such a home feeling, no real spirit or vitality can coexist with religious duties, however conscientiously performed. A secular mind can of course never enter into the real virtue of the Cathedral System. But in the case of a good man, whose heart must of necessity be in that place where the law (under the present system of tolerated pluralities) rightly requires his most continued residence, that is, his Parish, in what light can he regard his Cathedral residence, except, at best, as a relaxation? Its spiritual advantages, indeed, he must enjoy, if he have either taste, or feeling, or devotion, or reverence: but he cannot regard the interests of the Mother Church with that undivided zeal, essential towards the due sustentation

of its holy discipline and influence. Nay, the peculiarities of the Choral Service he may probably regard as foreign to his habits and best associations; and therefore will either look coldly on it, or seek to assimilate it to the lower standard to which he has been accustomed. He comes and departs, (and this is notoriously the fact) as a stranger, as an occasional visitor. And as these feelings must more or less pervade the entire body, so long as the present system is permitted, how can the ecclesiastical corporation have that unity and devotedness of mind, which should concentrate the energies of the entire body upon the high duties of their peculiar position; so that from their city set upon a hill, a perpetual and glorious light may shine before men?

It may be justly asked, by what law are the superior members absolved from that strictness of constant and daily attendance, which is enjoined on the inferior, except by that, which a Christian ought to be ashamed to name, the law of might? The Canons are not merely the occasional superintendents of duties performed by others, a sort of ecclesiastical police, but are themselves the responsible agents, the principals, in those duties; the inferior members are their assistants, not their servants. The present desertion of our Cathedrals by their Clergy is to be regarded as one of the worst corruptions of secular times, as one of the most mean of those inventions of men, which have brought into disrepute the misapprehended, because perverted, institutions of Christian wisdom.

As to the non-residentiary Prebends, their revenues ought to be retained, unhappily it ought rather now to be said, restored. To enlarge upon the reasons for this is unnecessary, as they have been anticipated, when

stating the fitness of their original foundations. As matters now stand, it is a thing most providential, that the names and functions of these stalls have been preserved to the Church; at the same time that the abstraction of all endowment is a new feature, foreign to all ecclesiastical principle[1]. As their restoration is a thing which should be hopefully contemplated, it may be suggested whether a few of the best endowed in St. Paul's, and perhaps elsewhere, might not be constituted Residentiaryships, in addition to those already established there. By the present law, indeed, an additional Residentiary is to be added to St. Paul's, being, with great propriety, one of the Archdeacons. Still, for so great a Church, the body of resident officers of the superior order is scanty indeed, and, in spite of what has been asserted to the contrary, is practically insufficient.

The preaching turns of the Prebendaries ought to be discharged in person, when practicable; if otherwise, by Capitular members, and if possible, by the Residentiaries, in such cases as they have no stated turns beyond those belonging to their Prebendal offices. But more will be said on this head when the Rubric about the Sermon comes under consideration. In no case, however, ought the paltry system of delegation to Minor Canons or Vicars Choral to be permitted.

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[1] The title of "Honorary Canon" is of foreign growth, and can never realize its name with Englishmen. It would seem to imply that endowed canonries are not honourable. It is impossible that those anomalous places proposed to be established under this name in the Cathedrals of Henry VIII.'s foundation can be regarded as honourable, since they owe their origin to the late enactments which mutilated the Church. But as for the ancient stalls still retained in the Cathedrals of old foundation, they ought never to be styled, as they sometimes are, honorary Canonries: they still retain their ancient designations, which ought to be religiously preserved.

Before we leave the subject of residence, it may be well to observe upon the system at present pursued at York. The Close of that Cathedral contains some houses, belonging to certain of the Dignitaries and Prebendaries, not one of which is occupied by its possessor: as they are mostly let to laymen. The Residentiaries now occupy in turn a modern house built for their common use. The design of simultaneous residence is thus deliberately frustrated. This, however, is an abuse of modern times. In the injunctions of Archbishop Grindal, in 1571[1], it was ordered, that "no Dignitary or Prebendary should let his principal mansion house to any lay person, or to any person, save to those that had Dignities or Prebends in the said Church. So that if they did not inhabit the same themselves, or keep it against their repair to the said Church, (which shall be twice every year at the least) the said houses, according to the ancient laudable custom, shall remain to be inhabited by those that have Dignities or Prebends, lacking houses of their own." Dean Comber, the indefatigable restorer of ancient usages, and especially of weekly Communion, resided at York in his Precentor's house: and in late times, the celebrated Mason, who occupied the same office, and strictly performed its duties, did the same. The present miserable system ought not to be suffered to continue.

The same regulations would apply to Ireland, in all practicable cases. In the principal cities at least a regular system of residence, on Church principles, ought to be provided. And no Church requires revision in this respect more than the Cathedral of St. Patrick,

[1] *Life of Grindal*, book ii. chapter ii.

where all canonical order has fallen into contempt, and where delegation prevails to a shameful extent. The Cathedrals of Ireland, though humble in comparison with those in England, ought still to assert their intrinsic dignity as the Mother Churches of the land: and it is no more than the bounden duty of Churchmen to rescue from further mutilation and depression the few vestiges of outward honour which still remain; and which that much injured Church can ill afford to spare. It is impossible to say how far the neglect of her Cathedral foundations may have afforded a specious justification for the spoliations of late years.

In what has now been urged, it cannot be said that obsolete customs are sought to be revived. The letter of the Cathedral statutes, still of moral obligation, and the sanction of the Church of England, which never dies, require the re-establishment of reverent, Catholic, and edifying order. It has been already shown, that in the system itself there is nothing monastic. It is in accordance with the discipline of the Church in her purest days: and nothing but a sordid secularity, a conceited love of innovation, or an undevotional apathy can be urged as a real bar to its effective restoration.

SECTION IX.

OF THE CATHEDRALS OF THE NEW FOUNDATION.

THIRTEEN Cathedrals in England, and one in Ireland, that of Christ Church in Dublin, were remodelled in the time of Henry VIII. Before that time nine of these had been at the same time Monasteries and Cathedrals: five had been simply Monasteries; the sees of Oxford, Bristol, Chester, Gloucester, and Peterborough, being then newly established. Canons and Prebendaries, with inferior officers, were substituted for monks: the new constitutions of these places being apparently modelled on that of the Collegiate Chapel of St. George in Windsor, founded about two hundred years before.

And here, an earnest disavowal must be expressed of the identification often carelessly made of two very different events, the one affecting the faith, the other merely the temporalities of the British Church. The Reformation from the grossest error and abuse to primitive integrity, was a work undertaken by the most learned of her Clergy, perfected by her ecclesiastical councils, and fortified by the approval and authority of the civil power[1]. But the dissolution of the Monas-

[1] In the newly published Lectures of the late Dr. Arnold, a work the evident and high merits of which it were impertinent in the writer of these pages to enlarge upon, it is assumed, that the first steps at least towards a Reformation, and those of a most important kind, were effected by the civil authority alone, independently of the Church. That the King, as supreme within his realm, at a time when the

teries was not only antecedent in time to the Reformation, but was effected by an agency totally different, by secular authority alone, the estate of the Clergy in no way assenting. While, therefore, the Reformation is devoutly regarded as the work of God's Providence, signally promoting our greatest national blessing, the preceding events and their immediate consequences claim no more respect than what is due to any historical crisis, which, though overruled by Providence for good, was immediately brought about by the worst passions of mankind.

It were impious, indeed, to doubt, that in the course of these momentous changes, God's Spirit was at hand to suggest with admonitions clearly audible, a real work of temporal reformation, and a plan the most comprehensive for strengthening the outward framework of the Church. It was in contemplation not to alienate from the service of God the monastic properties, but to absolve the conventual Clergy from unlawful, irrational,

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Church and State were rightly regarded as indivisible, was the executive organ of many of these measures, is unquestionable. But it ought to be remembered, that the Convocations were then in full operation, cognizant of these acts of the Sovereign; for some of which they had petitioned, in some of which they concurrently approved, and for which, in Archbishop Warham's time, they had evidently been preparing. The virtual sanction of the estate of the Church was given to the reforming acts of the King and the Parliament. But besides this consideration, it ought to be remembered, that the Records of Convocation of the time are for the most part destroyed, and it is now impossible to say how far their formal concurrence was in each instance given. As to the exercise of ecclesiastical authority by Queen Elizabeth, in opposition to the Church, as Dr. Arnold assumes, it is easily answered, that the Convocations in Queen Mary's time were usurping and schismatical bodies. Queen Elizabeth merely restored the real councils of the Church by declaratory acts.

and unscriptural vows: and so to modify their constitutions as to meet their original objects, but with a more enlarged and Catholic provision, that they might be the Cathedral Chapters, the Schools of learning and theology, the almshouses and hospitals of the land. These measures could not be rightly regarded as wanton violations of ancient rights. The constitution of the Monasteries was inconsistent with rightful ecclesiastical order: they were very much independent of the Bishops, and subservient to the usurped jurisdiction of the Roman see: having in many instances themselves supplanted, (as remarked in a former section,) the original foundations of secular Canons. The proceeding therefore, in its general design, was one rather of restoration, than of organic change.

But the suggestions from above were disregarded; and the noble design, in part only accomplished, was soon abandoned. In the first place, the Church was not consulted: the Monasteries, compelled to the scandalous mockery of a legal surrender, were seized upon by the secular arm; out of the revenue thus placed at the disposal of the crown, but six[1] of the twenty-one contemplated Bishopricks were founded: even these were endowed with miserable revenues: the projects of Colleges for the education of the Clergy, and Hospitals for the maintenance of the poor, whom the Monasteries had sustained, were for the most part laid aside; and by far the greater part of the ecclesiastical properties was

[1] Of these six, Westminster continued a see during the incumbency of but one Prelate. The other fifteen were, Waltham, St. Albans, Dunstable, Newenham, Elveststone, Leicester, Fountains, Bury, Shrewsbury, Welbeck, Worksop, Turgarton, Lanceston, Bodmin, and another not fixed.

alienated to the use of a profligate King, and of a host of craving courtiers. The Temples of God were suffered either to fall into ruin, or to be desecrated as the nests of the greedy vultures, who now infested the land: and even in the instances where they were suffered to remain, the most niggardly pittances were assigned to their solitary incumbents: and by a wicked perversion of all right, hitherto unknown to Christendom, the parochial revenues, till then held by the Monasteries, were transferred to laymen, who were legally enabled to expend upon their horses and hounds the shekels of the sanctuary; that property which, however wrong might have been the details of its application, was still ostensibly bestowed, according to its original intention, upon the service of God.

When these things are considered, those ought not surely to be blamed, who refuse to regard the more modern foundations of Canterbury and Winchester with the same respect as the venerable constitutions of Salisbury and Lincoln; and who protest against the notion, that these creations of King Henry VIII. are to be considered as the standards to which the more ancient establishments are to be conformed. Undoubtedly, a reverence for an order of things established by the undisturbed sanction of three hundred years would urge right thinking men to deprecate any alteration now in the more modern Colleges. But when we come to a comparison of two systems, we have an unquestionable right to hold up as the more holy and perfect, that which in truth existed, as to its more conspicuous features, at least in times when Parliaments had not yet been called into being, when the usurpation of the Roman see had hardly been felt in Britain.

Before, however, we proceed to examine the nature of the modern Cathedrals, it must in all fairness be allowed, that in those instances where Chapters were newly founded or remodelled, the monastic property seems to have been honestly given up to the purposes of the new establishments. At first sight, indeed, it might appear that the new foundations were far inferior to the old in point of number and magnificence. Thus the ancient Convent of Canterbury consisted of between fifty and sixty monks: whereas the present Chapter has but thirteen members. But the monks were of various degrees: some deacons, some laymen, some mere youths. Some were in authority, others were obedientiaries, or inferior members; so that while the present Prebendaries and Preachers represent the superior members, the inferior corresponded to the Minor Canons, Lay Clerks, Schoolmasters, and even Grammar Scholars of the higher form. If all these be taken into account, it will be found, that whereas the old Convent of Canterbury had at the dissolution about fifty-three members, the new foundation, including its School, had seventy-five[1], and this, without including in either estimate the Almsmen, or boys of the Choir. It also appears that a choice was given to the members either to remain as members of the new foundation, or to retire upon a pension. Accordingly, of the Monks six were made Prebendaries, ten, Minor Canons, two, Choristers, or Lay Clerks; and nine, Scholars. So that if we put out of the question the sacrilegious seizure of the Church's sacred vessels, and

[1] Dean and Chapter, 13; Preachers, 6; Minor Canons (now but six), 12; Vicars Choral, or Lay Clerks, 12; Schoolmasters, 2; Grammar Scholars, 30.

ornaments, it does not seem that there was any flagrant violation of the various holy ends to which the Convent had been made subservient. The same conclusions, it is presumed, may be arrived at, in the case of the other new foundations.

Of the newly modelled Chapters, Canterbury, Durham, and Winchester have each twelve Prebendaries or Canons: Ely and Oxford, eight each: Worcester, ten: Bristol, Chester, Gloucester, Norwich, Peterborough, and Rochester, six each, and Carlisle, four. Christ Church in Dublin is different in its constitution, and in this respect superior to any of the others of the new foundations, since it has the four usual Dignitaries, besides the Dean, and three Prebendaries. The turns of preaching are equally divided among the Capitular members, except the Archdeacon, who has no stated duties of officiating or of residence; but the attendance on the daily service of the Church falls on the Dean and Prebendaries, not on the other Dignitaries. In all these Churches, with the exception of Christ Church as now stated, the Capitular members have equal rights and duties; all are, or ought to be, Residentiaries; and generally speaking each has a house belonging to his stall. The Dean is the only Dignitary belonging to the foundation: as the Archdeacon is not, according to the original constitution, essentially a member. Though in some places, as at Canterbury, he has a seat or stall and certain preaching turns; but he has, as Archdeacon, no capitular rights. The annexation of stalls to the Archdeaconries, in certain Churches, is a modern measure. Certain offices are undertaken in rotation by the members: but except that of Vice-Dean, or Sub-Dean, which gives the holder rank next after the Dean, these confer no precedence.

In the constitution of these Chapters there are indications of an Erastian and secular spirit. In the first place, though a visitatorial power is assigned to the Bishop, yet still it would appear from the wording of the statute[1], that this was more a concession of Royal favour, than an assertion of ecclesiastical principle. No such mention is made of sacred functions to be performed by the Bishop in his Cathedral, as was already noticed in the case of St. Paul's. The total absence of any mention of his sacred functions, shews at least a carelessness of the more religious characteristics of the Episcopal office, to which the provisions of the ancient Cathedrals afford a laudable contrast. Still I must confess a strong conviction, that Henry VIII. in his rehearsal of the Bishop's visitatorial power, merely intended to assert his supremacy, as contradistinguished from the papal, and his desire to reinvest the Bishops with the power that ought rightfully to belong to them, and ever had belonged, in those Churches which were more peculiarly their own, and which derived their very splendour and dignity from the fact that there the Bishop had his throne. It is hard to conceive, that any step so revolutionary, or so monstrous an anomaly, could be intended, as to deprive the Bishop, in his Cathedral Church, of the right of officiating and of controul, which the ancient ecclesiastical law had enforced. All such rights, unless specially barred, still remain. And as to

[1] In my remarks on the statutes of Henry VIII.'s foundation, reference is made to the Statutes of Rochester Cathedral, published in *The History and Antiquities of the Cathedral Church of Rochester*, London, 1717. The statutes of these Cathedrals resemble one another, with slight variations, some are *totidem verbis* identical. But as they are not in general published, this assertion is made upon common report, not upon actual knowledge.

the Prebendaries[1], they are expressly recognized as the Bishop's Chapter; and no limitation whatever of the functions essential to all ancient Chapters, is expressed. They have the right, common to all Chapters, of electing their Bishop, and of confirming certain Episcopal Acts. To mention no other instance, we find that Archbishop Parker fully asserted his right of preaching and officiating frequently in his Cathedral; and in his visitation there, he went into such a minute and detailed examination of its discipline, even to the inquiry into the skill of the singing men[2], as to exhibit something more than a mere visitatorial authority.

In one essential respect, however, the connection and influence of the Bishop with his Cathedral was weakened. Anciently the Prebends were for the most part in the collation of the Bishop. But in the new foundations, the appointments were sometimes altogether vested in the Sovereign, as at Oxford, Worcester, and Gloucester; sometimes, as at Canterbury and Rochester, the Bishop had the collation of but one or two. Even in the Metropolitan Church of Britain, the Primate appoints but three out of the twelve Prebendaries.

Then as to their internal constitution. There are no Dignitaries, properly so called, except the Dean. The office of Chancellor is unknown[3]. The Precentor is not a Capitular member: his functions, as if they were un-

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[1] "Et quod præfatus Decanus et Capitulum Ecclesiæ Cathedralis Christi et Beatæ Mariæ Virginis Roffensis et Successores sui sint, et in perpetuum erunt Capitulum Episcopatus Roffensis," &c.

[2] STRYPE's *Parker*, vol. ii. page 304 (folio ed.)

[3] It is hardly necessary here to advert to a mistake sometimes made, of confounding the Diocesan office of Chancellor, or Vicar General of the Bishop, with the Chancellorship of the Cathedral.

worthy the notice of the superior Clergy, are statuteably assigned to a Minor Canon. The Archdeacon, as before observed, is not necessarily a member of the Chapter. But while there is thus a manifestly negligent estimate of offices eminently ecclesiastical, the secular concerns of the establishment are dwelt upon as matters of superior moment, admitting of no delegation to inferiors. The offices of Treasurer and Receiver, the most prominent duties of which are those of Bursars and Stewards, are held in yearly rotation by the Prebendaries. And indeed the practice of these Churches favours the degenerate spirit of their statutes. On the Minor Canons devolve the chief details of divine worship: and the stated Chapter meetings are generally known by the mere secular name of Audits; as if the care of the estates of the Church were the chief and most important concerns.

Again: from the comparative paucity of the members, the parochial Clergy of the Diocese cannot have the same weight in the Chapter as in the older foundations, where the great body of the Cathedral Clergy can of necessity be but occasional residents, and must hold parochial cures. In some instances indeed, the Prebendaries of the new foundations have no parochial connection whatever with the Diocese; and when the Sovereign presents, this must often happen. Then, from the equality of their rights and duties, it would be very difficult, without injustice to the individual members, to restore a system of perfect residence, practicable in the old Cathedrals. For if one member ought perpetually to reside, so ought all: but if this were carried strictly into effect, the desirable connection between the parochial and the Cathedral Clergy would be altogether dissevered. So that the only alternative is that system of residence by

rotation, already deprecated, which seems to have been contemplated by the ancient statutes as the exception and not as the rule.

And this leads me to follow up the above statements with a few remarks. It is now generally held, that the partial residence of the Prebendaries in turn was all that was originally intended. And this notion is supposed to be fortified by the sanction of the forty-fourth Canon, which directs that no Prebendary shall under colour of his Prebend absent himself from his Parochial Cure beyond the term of his residence, and which also directs that the Chapter shall arrange among themselves the residence at their several Cathedrals.

Yet this Canon does nothing more than provide for the due discharge of the parochial cure, when held with a Prebend. It does not enjoin the combination of the offices; it does not suppose it to be a matter of course; nay, for anything that appears to the contrary, it may be regarded as considering such a plurality as the exception rather than as the rule. It was framed for the purpose of preventing any flagrant abuse or positive neglect of all duty, to which the existence of pluralities is obviously liable. Otherwise the Parish or the Cathedral might have remained altogether unserved. The statutes of some Cathedrals at least are very stringent. Those of Rochester[1] require perpetual residence from the Dean, unless some legitimate impediments exist, and these are specified; viz., attendance on the King as Chaplain, &c.; attendance at Parliament or Convocation, or the special

[1] "Decanus semper domi apud Ecclesiam suam resideat, nisi illum remoretur impedimentum legitimum." "Canonicus domi se continere, et in Ecclesiâ nostrâ semper residere volumus, nisi illos remoretur," &c.

affairs of the Church: with leave of absence but for a hundred days, during which time alone he may visit any other benefice he may happen to have. The same is required of the Prebendaries, with the same exceptions, and with a leave of absence on the like conditions, but limited to eighty days. And it is further added[1], that a third part at least of the whole number of Canons must be perpetually present in the Church: obviously at every daily service. And when the express reason of these ordinances is stated to be[2], that the Church may be rightly governed, it is obvious that the present corrupt practice is on every ground unjustifiable: and how much our Cathedrals have suffered by partial residence it is needless to point out. It is hardly to be believed, that the magnificent endowments and residences, attached to the greater stalls, as at Canterbury, Durham, and Oxford, were originally intended to be subservient to occasional duty only, that their revenues were to be mere auxiliaries to parochial preferments: that the sums of money were to be the essence, and the Cathedral duties the accidents, and not rather that they were so endowed, in order to afford every advantage for promoting the perpetual service of the Cathedral, and to remove every excuse for neglect. The very aspect of these places is sufficient to confirm the impression conveyed by their original ancient system of Christendom was statutes, that the sought to be perpetuated.

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[1] "Statuimus et volumus tertiam ad minus partem totius numeri Canonicorum in Ecclesiâ nostrâ perpetuum præsentem esse." This, it must be observed, is exclusive of the Dean, or Vice-Dean.

[2] "Quia vigilanti Rectoris oculo nihil est utilius, ut omnia rectè gubernentur," &c. "Quandoquidem Membra a Capite procul sejungi non convenit," &c.

It may be answered, indeed, that whatever may have been the theory, still the practice of the Church of England has ever sanctioned the holding of stalls and parishes in plurality. If this plea be worth anything, it proves too much. For the same reasoning might defend pluralities of parishes to an extent that no one would now think of tolerating; and which, though permitted for a long time subsequently to the Reformation, are confessedly contradictory to the intentions of the Church. And yet this abuse existed in the persons of some of the most illustrious of her Clergy. To say nothing of William of Wykeham in former times, who is supposed to have held twelve benefices in plurality[1], we have a notable, though by no means singular example in later times, in the person of Laud[2]. Yet, if an exception might ever be fairly pleaded, it would be in the case of men such as these: who distributed with one hand what they received with the other; who acted strictly as stewards of the Church's property; and in times of corruption and neglect, expended their time, their talents, and their wealth, with single hearted zeal, upon the building up the waste places of Zion, upon almsgiving, and works of charity, upon the advancement of good learning and divine worship, upon the most comprehensive designs for the promotion of man's welfare and the glory of God. And indeed, the very rudeness

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[1] Lowth's *Life of Wykeham*, 3rd edition, page 28.

[2] It appears by Archbishop Laud's *Diary*, that he held at the same time the following preferments, in addition to the Presidentship of St. John's: the Deanery of Gloucester, a Prebend of Westminster, the Archdeaconry of Huntingdon, the Prebend of Buckden, and the living of Ibstock. When Bishop of St. David's, he retained his Prebend, and the parishes of Ibstock and Creek.

and confusion of the times in which they lived afforded not only an excuse, but a cogent reason for a multiplied superintendence of many concerns, by one master mind, whose delight it was to set things in order, and to shape the way for the defined administrations of more settled times. And how small was the number of men to which such superintendence could be safely trusted, how necessary was a concentrated administration by a few, how gross the ignorance of the great body of the Clergy, the ecclesiastical annals of Edward and Elizabeth abundantly shew. But besides these higher considerations, it is evident that the theory of Collegiate discipline was early interrupted by various hinderances; and that these may be mainly found to have arisen from the Erastian interference of the Crown, which often diverted to mere lay purposes the sacred revenues, and even appointed Laymen to Clerical offices[1]; or from the conflicting elements, which long checked the authority, and interfered with the most wholesome provisions of ecclesiastical polity; or from that secular spirit, which, alas, has existed more or less in every age, and which in the generation just gone by was carried to its height, unredeemed, for the most part, by any characteristics of learning, zeal, or devotion, and which degraded the Collegiate offices of the Church, in the estimation of the people, to mere places of emolument, cheaply earned, and idly enjoyed.

But as the times of barbarity have long passed away,

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[1] Sir John Cheke, though a layman, was Canon of Windsor. Many other such instances may be found. Dean Nowell remonstrated with King James, upon the proposed measure of appointing laymen to certain Stalls in St. Paul's.

so it is high time that the age of secularity should also draw to a close. The external system of the Church has now become a matter of deliberate investigation to the conscientious: the exact scrutiny of the details of her system, impracticable in more troubled times, is permitted to us of this generation: the assaults of vigilant and crafty enemies call for the return of each soldier of the Church to his post: for the revival of deep learning, and the cherishing of meditation, and of a devotional spirit within the citadels and fortresses of the Church, no less than for the full levies of her armies on the active fields of warfare.

To return, however, to the subject before us. The very arguments frequently used for the vindication of Collegiate institutions imply the necessity of constant residence of some of the members at least. Much is said of the need for dignified leisure for men of learning, and an exemption from the distracting cares of a Parish. The theory is right: but what has been the practice of the Church? Has not the possession of a Prebend without a parish been the rare exception, not the rule? If the Cathedral precinct has been regarded as a scene of leisure, it has been so for the most part in the degrading aspect of a breathing place from harassing duties, as a mere place of relaxation, even of pleasure and luxurious living, as the dormitory, not as the study, of the Clergy. Nay, the paramount object of these foundations has been altogether cast into the shade: we have heard them spoken of as a sort of clerical hospitals, as if their chief use was to afford a refuge for those who are past their work, whether physical or intellectual. No wonder that such views should prevail, when by a most unrighteous perversion, they have ceased to be the homes of their

temporary occupiers: when, among other higher ends, this end of their institution has been so forgotten, that the first minds and the most laborious scholars in the English Church, as Hooker and Bingham, have been suffered to bear the whole burthen and heat of the day, while the places befitting them have been diverted to the purposes of political influence, and family aggrandizement, and sometimes to the plethoric repletion of men utterly incapable of comprehending the spirit of the Church's institutions, or of discharging effectively one duty, intellectual or religious, which she so imperatively requires at their hands.

At the present time, there is, perhaps, more occasion than ever for such an exemption from parochial cares, as our Cathedrals are capable of affording. Our Universities, it is well known, have long ceased to allow this leisure to any considerable degree. Till of very late years, the residence of graduate members of the foundation, unless they were engaged in tuition, was actually discouraged, the Colleges being more anxious to crowd their chambers with undergraduates. The Tutors and their pupils became the objects of prime importance: the University was changed into a school upon a large scale, a hot-bed of exciting and ambitious emulation, directed to objects mainly elementary, and ceased to be the quiet sanctuary of holier and maturer studies, emulous of the gigantic knowledge of ancient times[1]. The preparation

[1] The modern assertion, that it is not the part of the Universities to educate for professions, is contradicted by the letter of their statutes, and by the provisions of their several foundations. This wretched dogma may be true indeed with regard to the more purely technical professions, such as common law: but theology, and civil law (would that the latter were more studied by the Clergy), are expressly en-

or the Bachelor of Arts' degree occupied the attention ormerly considered due to the higher dignities of academical learning: the exercises of boys, unwholesomely rammed with a mass of information, which it taxed the ealth of body and mind to retain, pushed out of their laces the learned disputations and theses[1] of men trained by a severe discipline in the higher regions of a more intellectual philosophy, of an enlightened jurisprudence, nd of a Catholic theology. It is not meant, however, by these remarks to insinuate, that the Cathedrals ought o take the place of the Universities. God forbid that I hould pander to the unworthy notion practically held by nany, that for the sake of pampering the studies of oyish philosophy and philology, the Queen and Mother f all Sciences should be expelled from those places which she herself had founded and sanctified, or at least hould be still further circumscribed in her rightful dominion there. The Universities of England and

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joined on the students of several Colleges. It is from mere abuse that these have been suffered to decline. It is curious to observe that in Bacon's time, the system of the Universities was the reverse of that now practically pursued. "Amongst so many great foundations of Colleges in Europe, I find it strange that they are all dedicated to professions, and none left free to arts and sciences at large."—*Advancement of Learning*. He complains that the "fundamental knowledge" was so passingly studied. The complaint now is, that they form the chief staple of University education, and that boys are so crammed with them, that they have too frequently no appetite for learning of greater moment when they become men.

[1] Is it worthy of the University of Oxford to permit the substitution of "English Essays," for Latin theses and determinations, in the exercises for the theological degrees, and to suppress the Conciones ad Clerum on these occasions? It is to be doubted whether among the unquestionable improvements made in her system during the present century, the abolition of disputations and the ancient characteristic exercises, is to be reckoned one.

Ireland will yet, with God's blessing, assert their preeminent and holy dignity. They will yet administer a severe correction to those secular and pseudo-aristocratic habits, which are represented as being hinderances to the calm study of theology: and recall that grave and scholarlike demeanour, which was the rightful characteristic of their venerable halls, and which even the highest nobility, while pupils of our academical system, so admirable in theory, ought to consider it an honour to assume. Their chapels and their schools will yet be resorted to by many matured spirits, content to prepare, in the depths of holy study and meditation, for the service of God in this world and that which is to come. The spirit of our age requires a vigorous countercheck: that restless spirit of activity, which seems to consider leisure almost as great a crime as poverty; which can hardly believe that any Clergyman is serving God aright, unless he have some palpable work to employ his physical energies. We require indeed that the Universities should oppose this notion, by inviting back to their bosoms those of their children, who, though harassed by active employment, and complaining of the want of learned leisure, have yet to blame themselves for deserting the fellowships or studentships which they hold as a mere augmentation to their parochial incomes: wanting perhaps the moral courage to endure the restrictions of a scholastic frugality, or to strive against the stream of public opinion. Still, even were this reformation of the Universities carried into effect, it must be remembered, first, that their endowments are mainly intended for a limited class of men; secondly, that from them the married Clergy are, with few exceptions, excluded; and lastly, (a consideration of great importance) that each Diocese

ought to be able to afford within itself a dignified pre-eminence to theological leisure, and to assert a principle long undervalued or forgotten by a busy world, and by a generation which carries a mercantile spirit even into things divine.

And surely this necessity has become more cogent, now when knowledge, and theological knowledge in particular, is so ramified: when the progress of information has become so rapid, when the laity's superficial acquaintance with many things so much requires to be guided by the accurate and deep learning of men devoted to the instruction, not of a class of raw pupils, but of the Church at large: not as mere professors, as constrained deliverers of formal lectures (for these belong to the Universities), but rather as the untrammelled and discursive investigators of the depths of divine learning; the results to be exhibited as opportunity may serve, either through their writings, or through the unformal medium of Christian intercourse. Were all the stalls of our Cathedrals to be filled with men who could thus study and teach, the supply would not be more than sufficient for the yearnings of the heart and intellect of this Church and nation. Can it then be unreasonable, if a demand is made, for the establishment in each Cathedral of an inviolable rule, that some of the members at least should constantly reside, exclusively devoted to the public and daily service of God, and to those holy studies and labours, which have ever so kindly harmonized with the daily Choral worship, and with the weekly celebration of the highest mysteries of Christ's religion? How this might be effected I do not presume to decide; but it may, perhaps, be allowed me to offer a few suggestions. It is not my intention to insinuate that all

the stalls ought to be residentiary. On the contrary, as shown in a former Section, it would seem that the interests of the Church would be best consulted by the partial residence of some, holding parishes[1]. These might still keep their present terms of residence, and perform their turns of duty. Out of the entire body four in the more numerous Chapters, and two or three in the smaller ones, besides the Dean, might be restricted to perpetual residence, with duties analogous to those of the Dignitaries in the old foundation[2], holding the offices of Sub-Dean, Treasurer, &c., the knowledge of Church music being indispensable to one, at least. I have no desire, however, to meet the obvious objection, that the residentiaries would thus have inferior revenues to the others who held parishes in addition, by proposing any redistribution of the common property. Let us believe that a much more effectual answer may be found in the more disinterested estimate of ecclesiastical duties now growing up among the Clergy. Who, at the present hour, could assert without shame, that the endowments of Canterbury, Durham, and Worcester, at least, are not fully sufficient for every occasion which a clergyman of the highest talents and deserts, may require, personal, social, religious, and charitable? Can it be forgotten, that from sources of revenue far inferior, some of the first

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[1] Permanent annexations I must deprecate, as having the effect of making the Cathedral duties to be considered as the accidents or incumbrances of a certain ecclesiastical revenue. The holder is thus effectually deprived of the right which every Canon originally had, of residing exclusively at the Cathedral if he pleased. It is difficult to conceive what advantage is secured by this new arrangement, which could not be found in the old system, rightly administered.

[2] In Chester, and perhaps elsewhere, this would be impracticable, from the extreme poverty of the endowments.

Churchmen in England have not only contrived to contribute to the theology of their country, but, by the exercise of a religious economy, to meet, and more than meet, every charitable demand incident upon their position as Christians and as Clergymen? No: with God's blessing, the time is near, when the love for his service shall do that for the Church, which chivalry is said to have done in old times for the State: when the Church shall find a "cheap defence" in the unsecular zeal of the captains of her militant host: when frugality, moderation, and plain but frequent and open-hearted hospitality, reasserting their due preeminence, as the most honourable attributes of the clerical order, shall take place of the desire for family aggrandizement, and a selfish or ambitious luxury, and habits essentially secular: when the real position of the Cathedral Clergy shall be practically exhibited, as that not of a set of dignified gentlemen living at their ease, but as a College of Priests, solicitous to expend every talent in the service of the altar they surround, and of that Church, of which their peculiar sanctuary is one of the preeminent strongholds.

Shame on that spirit, if indeed it still linger among us, which would object to the restoration of the ancient system, on the plea, that continual residence at the Cathedral would afford no adequate duties, that it would be a waste of life! What is this, but either to confess or to suppose a want of aptitude for holy studies and good learning, or of a devotional spirit, to which the heavenly services of the Choir daily minister; or of that active charity, for the exercise of which every city affords daily occasion in innumerable forms, as long as the poor man is in our land: as long as there are bye-ways and lanes calling for the daily appliances of Christ-

ian love; as long as indifference, infidelity, and practical heathenism remain to be reclaimed? Nay, the very monuments of past ages that compass our Minsters, and abound in the cities which they have made illustrious, are remembrancers of these things. The learned Libraries, the ancient Almonries[1], (disused indeed, but calling for restoration) the decent Hospitals, founded in times when Christian poverty was no shame: the schools for godliness and good learning: all these indicators of man's perpetual wants, these suggestors of the obligations of Christian stewardship, these evidences of the charity which fulfilled them; all these, placed as they are in the neighbourhood, and under the shadow of those Temples where the benefits of God's Grace are daily sought, in the fullest voice of prayer, to sanctify every work undertaken in his Name: all these ought surely to speak to the conscience and heart of every Priest who ministers within those precincts, and remind him that his blessed privileges are to study, to meditate, to pray, to give thanks, to do good: and by the use of means and opportunities, sufficient for the employment of every faculty, to labour for his own salvation, and for the good both present and prospective, of the people and Church of God.

It cannot be, but that the energetic zeal, now kindled on all sides for the furtherance of the parochial system, must before long extend to the Cathedral precinct: so that their inmates may teach the inhabitants of our Cathedral cities to feel that they breathe a more holy atmosphere; that they inhabit a metropolis, the peculiar seat, not of fashion, or of trade, or of wealth,

[1] That at Canterbury, for instance.

but of RELIGION: that the towering height of the Minster may be symbolical of the heaven-directed studies and devotions that characterize its favoured worshippers: till a vitality be infused into those ancient foundations, and the prayers of their founders have their full accomplishment: till their vast aisles and naves be filled with great congregations, not pressing in as hitherto merely to listen to the chanted service, or anthem, or Sermon, but to participate in the holy emblems of their Lord's sacrifice, offered to them on each recurring holy day, and dispensed by a numerous Clergy, no more than sufficient for the multitude seeking this highest office at their hands: till the Cathedral be again the fountain, the heart of the entire diocese, the exemplar to her daughter Churches, as well of all external solemnity of worship, as of deep, and fervent, and practical piety. For this happy consummation how many hearts are now yearning! For its accomplishment what noble means has God's Providence placed within our reach! They have been withdrawn for a time; but it only remains for the State to speak, (if God so permit) and they can be easily restored: it is not too late: let the Church demand, as she has a right to do, the repeal of those lamentable laws; let a determination be expressed by rulers in Church and State to abjure the sacrilegious abuses of past times, by a conscientious fulfilment of the express ends of these endowments: and it shall be found that in these much despised and neglected institutions, the Church possesses towers of strength, and citadels of holiness: and that in her sharpest day of trouble, God will be known in these her palaces as a sure refuge.

SECTION X.

OF THE INFERIOR MEMBERS IN THE ANCIENT CATHEDRALS: AND FIRST, OF THE COLLEGES OF MINOR CANONS AND VICARS CHORAL.

EVERY Cathedral in England and Wales, and several in Ireland, has a certain number of inferior members, clerical and lay, who, in their several functions, represent the Deacons, Readers, Chanters, and other assistant Ministers, who, under one denomination or another, have always been attached to Cathedrals throughout the Church Universal.

The duties of administering the Holy Communion, and of preaching on Sundays and Holidays, peculiarly belong to Canons or Prebendaries. The performance of the daily morning and evening Prayer, Litany and Lessons, are committed to the inferior Clergy, but only as matters of delegation; the Canons, if competent, having clearly a right to officiate. But more will be said on this head in a future section. It is enough to observe, that in the performance of divine service the Prebendaries in general seem to resemble the Presbyterate, the Vicars or Minor Canons, the Diaconate, of the primitive Churches.

In all the Cathedrals of old foundation in England, in that of St. David's in Wales, and in eleven of those in Ireland[1], the inferior Clergy, and sometimes the lay

[1] Armagh, St. Patrick's, St. Canice's, Cashel, Limerick, Cork, Cloyne, Lismore, Ross, Tuam, and Ardfert. In the two latter places these bodies have dwindled down into corporations sole.

members, form corporate bodies, distinct from the Chapter, as far as their corporate property is concerned, but in subjection to them, as regards the Service of the Church. These corporations may be said to have somewhat the same relation to the Cathedral body at large, that the academical Colleges have to the Universities to which they belong.

The inferior Clergy consist of two kinds, Minor Canons, and Vicars Choral. The Cathedral of St. Patrick's, in Dublin, and of Hereford, are the only two which have both Minor Canons (four in number in each) and Clerical Vicars. In St. Patrick's they form a distinct corporation from the Vicars Choral, and though one person may hold offices in each college, they are not necessarily united, as at Hereford. In the latter Church they are elected by the Vicars. Of the Irish Cathedrals we shall speak hereafter, as there are circumstances connected with them deserving a separate consideration.

The Cathedral of St. Paul has a Corporation of twelve Minor Canons. The Vicars do not form a Corporation.

Each of the other above-named English Cathedrals has a body of Clerical Vicars[1], varying from twelve, (of which Hereford is the only instance,) to three, as at St. David's; the usual number being four or five, corresponding, in general, to the number of the Dignitaries. But in many instances, as at Lichfield, Wells, &c., the Corporation has, in addition, several laymen: the total number of the members being now generally twelve. This is the proper force for a double Choir, which circumstance in all probability was the principle of their limitation.

[1] The common title of Priest Vicars was not their original designation: since, at least at admission, they were frequently Deacons, or in inferior orders.

I say limitation, as they were formerly more numerous, as will be presently shown. Twelve is the very smallest number of adult members which should belong to a Cathedral Choir.

The distinction between Minor Canons and Vicars Choral is not very apparent: and the present usage of the Church would seem to make them identical, as to the duties they have to perform. The common duties of each class are, however, constant[1] and daily attendance (not by turns, but of the whole body simultaneously,) in the Choir, to chant the prayers, services, and anthems; and among the common qualifications[2], consequently, was a skilful knowledge of Church Music. The term Minor Canon is restricted to the Clergy: that of Vicar Choral, is common to them and Laymen. The regulations of St. Paul's Cathedral, however, recognize the Minor Canons as a body superior to the Vicars. They were required to be Priests, and to take the place of the Major Canons at the high altar, when required, (but only it is presumed on week days, since on Sundays and Holidays the Dean and Canons officiated,) and also at the lesser altars. But now that the daily Communion is disused, the Minor Canons very properly perform the presbyteral duties at Matins and Evensong. At St. Patrick's, the Minor Canons read the lessons, the Vicars chant the prayers: but this appears to be a modern regulation. At Hereford,

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[1] "Chorum assiduè et diligenter sectentur," (Canonici Minores sc.) "tum diebus, tum noctibus, agnoscentes se quidem ad id maximè astrictos et obligatos esse." As to the Vicars, "Sectenter Chorum die nocteque."—Appendix to DUGDALE'S *St. Paul's*.

[2] "Habeat Minor Canonicus bonam vocem, sanam et placentem, bonam artem canendi, quâ vocem dirigat suam in honorem Dei . ." "Vicarii . . . . sint tales qui habeant voces sanas et sonoras; qui habent cum voce artem benè canendi."—Appendix to DUGDALE'S *St. Paul's*.

the two Minor Canons and Junior Vicars are responsible for the reading of the daily prayers, besides those Choral duties which are common to all the Vicars.

The Vicars Choral, as their name implies, were originally appointed as the deputies of the Canons and Prebendaries for Choral purposes, that is, to provide for the absence or incapacity of the great body of Capitular Members; the Clerical members to chant in rotation the prayers at Matins and Evensong, &c., and the whole body forming a sufficient and permanent Choir for the performance of the daily service: a duty which the Canons were originally required to perform in person.

This institution was most salutary; since, were every Canon required to have this peculiar qualification, men of more essential and higher qualities would of necessity be often excluded from the Canonical stalls. In fact, the appointment of Deacons and inferior ministers to this particular office, which we do not find regularly established till the beginning of the fourth century[1], bears a striking analogy to the regulation of the Jewish temple; where some of the Levites, the Deacons of that elder Church, were newly appointed by David to the musical service. And there can be no doubt that this, as well many external regulations of the Christian Church, was suggested by that primitive model.

The members of the Colleges were original members of the Cathedral foundation; but did not at first form separate corporations. The Vicars of Hereford were incorporated by Bishop Stanbury, in the fifteenth cen-

[1] BINGHAM, book iii. chapter 7, quotes the Council of Laodicea. They were called the κανονικοὶ ψαλταὶ. The Precentor was sometimes styled κανονάρχης, a title which is confirmatory of the view taken of the ecclesiastical meaning of Canon, in a former section, p. 34.

tury: those of St. Paul, in the reign of Richard II., and of Exeter, in Henry IV.th's time. In the Cathedral of Glasgow the Vicars of the Choir were added by Bishop Muirhead, (but whether as a corporation I do not know) so late as 1455.

Originally the Vicars Choral were commensurate[1] in number with the Dignitaries and Prebendaries, each of these having a Vicar, appointed by himself, by consent of the Dean and Chapter, and holding his place only so long as his principal lived. They were bound to assist at all Canonical hours, and to make perpetual residence. They were the vicegerents of their respective masters, not their domestic servants. But it is evident that they were their deputies for certain clerical purposes only, since they were not necessarily priests, or even deacons, though they were required to be in what were then accounted holy orders. At St. Paul's they might be even laymen at admission; but were required to seek for the order of sub-deacon at least at the earliest opportunity. Their delegation then must merely have consisted in the performance of the ordinary duties of the Choir. The numbers have now greatly diminished. In many places, however, the two senior members are still styled Dean's and Precentor's Vicars. At St. David's, the Senior is Bishop's Vicar. In St. Patrick's, each Vicar is still denominated from a Dignitary or a Prebendary, twenty-six in number; but one Vicar is generally the representive of two stalls.

The reduction of members in these Colleges may be owing to the diminution or alienation of their estates, or more probably from the failure of those sources of

[1] Vide Appendix to DUGDALE'S *St. Paul's*, and JONES'S *History of Exeter Cathedral* already referred to.

revenue which existed before the Reformation. Thus, at York, the College has dwindled down to five. The Vicars of St. Paul's, (who do not form, as before stated, a College,) have long been reduced to six, and these are all laymen, contrary to the original intention[1].

In former times, the members of these ecclesiastical colleges lived in common, having, as at the Universities, a Chapel, Hall, and common Table[2]. The College buildings still remain at Hereford and Wells, and elsewhere, and are partially occupied at the first mentioned place by the unmarried members. The College of Wells, with its beautiful little Chapel, and its arched passage communicating with the North Transept of the Cathedral, is singularly interesting. May it never be alienated, but fully restored to its ancient discipline! At St. Paul's, all vestiges of the common buildings, which stood at least as late as 1561, in Bishop Grindal's time[3], have long disappeared, and the Minor Canons have no residences as such. At York, the extensive College buildings remain, and could be easily restored, were there any available funds; but they have been altogether alienated from their original destination, with the exception of the Chapel, which is occasionally used for the purposes of the Corporation. The President is styled Custos, Warden, Sub-Dean, Sub-Chanter, Provost, or Procurator: an office sometimes taken in rotation by the Clerical Members, sometimes held for life.

As all the members together formed the Choir, and

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[1] This diminution took place before Dean Colet's time, who laments this change, and the substitution of laymen for clergymen. He says they formerly lived in common.—Appendix to DUGDALE'S *St. Paul's*.

[2] The Common Hall of the Vicars of Exeter was built by Bishop Brantyngham, in the fourteenth century.

[3] *Life of Grindal*, vol. i. *chapter 6. They* had there a common table.

as their formal incorporation was to supply the absence of the Canons, and to provide the proper number of simultaneous attendants on Divine Service, by the very nature of their office all, clerical as well as lay, were expected constantly to be present. It is true that the clerical members have certain duties which they each take in weekly course, as reading the Lessons, chanting the Prayers and Litanies, &c.; but over and above these they had the performance of the Choral Service common to all. In fact, it is a modern abuse to devolve the principal part of this sacred duty chiefly upon laymen. Formerly, in every Cathedral the Clergy formed, as they still do at St. Paul's, the principal part of the Choir. That of Hereford consisted, at least till very lately, exclusively of Clergymen.

Of the specific Liturgical duties allotted to the various ministers, mention will be made when the Rubrics come under consideration. In addition to these, the Minor Canons, or Vicars, have frequently the superadded offices of Sub-Dean, Sub-Chanter, or deputy of the Precentor, and Sacrist, or deputy of the Treasurer; offices of which the principals are too often altogether regardless.

I must here remark upon the flagrant abuse of appointing men to the places of Minor Canons or Vicars Choral, who are incapable of performing the proper duties of their office, and whose designation becomes in consequence a practical falsehood. If it would be absurd to call him a singing man who cannot sing, it must be considered equally absurd to give the name of Vicar Choral to one who is not qualified to be the member of a Choir. The writer of these pages well remembers the pain he felt at Wells, several years ago, at a time when of all others a disturbance of devotional feelings

was most to be deprecated (it was on the day of his ordination), when not only was the whole of the office of Morning Prayer, Lessons, and Litany, with a sermon in addition, performed by one Vicar Choral, but also no attempt was made to chant the prayers, which were read in the most rapid and irreverential manner conceivable; and this in the presence of three Capitular members. At Salisbury the prayers are, or were, sometimes chanted, sometimes read. But it is hoped that the patrons of these offices, now more alive to the conscientious recollection of their trust, are remedying all such irreligious indecencies.

Of the Irish Cathedrals (independently of Christ Church, which will be considered among those of the new foundation,) but twelve have any Choral foundations, and of these twelve, four have long since disused any semblance whatever of the Choral Service. The Cathedral of Ardfert has but one Minor Canonry; which is become a complete sinecure, the office being held by a layman. The property is believed to have been formerly appropriated to the support of many Minor Canons, and it would still be sufficient to maintain a small Choir. The Cathedral itself, an interesting though moderately sized specimen of the Early or Lancet Gothic, is for the greater part in ruin; the service being performed in a small remnant of the ancient building, no way superior to a poor village church in its size and appointments. There is no organ, nor the least attempt to maintain any of the attributes of a Cathedral. The Cathedral of Tuam has in like manner now but one Vicar, the sole representative of a College. However, a laudable attempt was of late years made by its possessor to appropriate its funds to the formation of a Choir. But modern legislation has all such efforts *in contempt*; and of course

any real attempt at reformation in this respect has met with no encouragement from the dictators of our new ecclesiastical polity. St. Canice, in Kilkenny, (the Cathedral of the Diocese of Ossory,) has three Clerical Vicars. In this beautiful little Cathedral, though there is an organ, there is no Choir; the duty of the Vicars having degenerated into that of performing the service parochially. The same may be said of Ross and Lismore; which latter Cathedral, though restored, as to its fabric, in a praiseworthy manner, still wants the essential feature of the Choral Service.

The Cathedral of St. Patrick has been already noticed. The foundation for the Choir here is large, magnificent, and richly endowed; and as far as the lay Vicars are concerned, nothing can surpass their musical skill, great pains having been taken in the selection of qualified singers. But unhappily it has been practically forgotten that the Minor Canons and Priest Vicars ought to be equally members of the Choir. Though the prayers are chanted as often as the Choral Service is performed, this duty has long devolved upon one or two, and these often substitutes of the Vicars, deputies of deputies, and the appointments have been considered as mere sinecures, in the civil sense of the word. Besides this, to the disgrace of this numerous Chapter and rich foundation, the Choral Service is performed on the evenings of Sundays and Christmas-day only; not even on Holidays or eves. This was not formerly the case[1]. The abuse has arisen from the plurality of offices allowed to the Choir, who belong also to Christ Church; though the endowments of each Cathedral are sufficient to support a full Choir

[1] Dean Swift speaks of the musical abilities of his Vicars being put to the test every day.

of its own. To suffer such abuses to exist, and to alienate the appointments from the ends for which they were instituted, when once these ends are known and considered, is to the last degree dishonest and profane. The Collegiate buildings and common hall of the Vicars, adjoining the Cathedral, have long been alienated, and converted into wretched tenements.

The Metropolitan Church of Armagh has a College of Vicars augmented as to numbers and endowments by the piety of successive Primates, consisting now of two Priests, and several laymen, and is in every way efficient. The service of the Choir, of late years confined to Sundays, Wednesdays, and Fridays, is now performed daily; the prayers, formerly read parochially, are now chanted after the use of Westminster, and the whole is performed with a scientific skill and religious decorum in every respect exemplary. The members of the College have houses close to the Church, and a hall, where they meet weekly to practise, under the personal management of the Precentor, a dignitary of the Church. This College, however, is peculiar in its relation to the Cathedral. By the Constitutions of Archbishop Laud, it is under the jurisdiction, not of the Dean and Chapter, but of the Archbishop, who appoints whom he pleases as his Commissioner for this purpose; that office being at present held by the Precentor. It is a happiness to know that by the care of the present Primate, the fabric of this ancient Church has been so renovated as to harmonize with the Choral worship, now brought, by the same pious superintendence, to a degree of perfection unsurpassed elsewhere.

The Cathedrals of Cashel, Limerick, Cork, and Cloyne, have Colleges of Vicars, for the most part consisting of Clergy. In all of these, however, till of late years, it

was understood, as a matter of course, that the Vicars in orders might perform their office, or those duties to which they improperly limited their office, by deputy. And their obligations, as members of a Choir, to chant prayers and litanies, were altogether forgotten. In Limerick, indeed, the present venerable Dean has revived the personal performance of their duties, so far as these consist of reading the daily prayers, by the Vicars, who are all Clergymen, and are sometimes styled Minor Canons. In that Cathedral, all parts of the Choral Service usually sung to the organ, are duly performed on Sundays; but the prayers are not chanted except at the evening service, and then only when a Clergyman competent to the duty is present. The daily service is simply read throughout without organ or Choir. The lay clerks are not a corporation, and are supported from an independent fund. The revival of the Choral Service in this Cathedral is due to the piety of the present Dean. The Vicars' College has long ceased to be occupied by its members, if indeed anything but its site now remains to the corporation.

In the other three Cathedrals the Choral Service is partially performed on Sundays, and occasionally at other times. But in none have the Clerical Vicars systematically discharged their rightful duties, nor is there daily Choral Service.

In the Cathedral of Downpatrick there are three Vicars Choral, laymen, not forming a College, and of very modern institution. The Choral Service is but partially performed on Sundays. The total neglect of endowments for Clerical members in this and other modern Choirs, is an illustration of the imperfect notions which have obtained in later times as to the requirements of a Cathedral.

None of the other Irish Cathedrals have now any Choral establishments, or any means for sustaining them. At Waterford, indeed, and Clogher, there were, and perhaps still may be, some slender provision from unendowed sources, for small and imperfect Choirs. Whether there had been originally any supported out of economy funds, which have long disappeared, cannot perhaps now be ascertained. However, from the fact of most of these having a Precentor, it is plain that the establishment of Choirs was either effected or contemplated, or at least regarded as the proper adjunct, as it unquestionably is, of a Cathedral.

SECTION XI.

OF OTHER INFERIOR CLERICAL MEMBERS FORMERLY EXISTING IN THE OLD CATHEDRALS.

In the Cathedral of Exeter, there were before the Reformation, certain priests forming a separate College, called Annivelars, whose duty it was to celebrate obits and private masses, and also to attend the canonical hours in the Choir. These were usually called Chantry Priests. There were officers with similar duties in St. Paul's, called Chaplains. But since the services of Chantries were abolished at the Reformation, as connected with the worst superstitions of the middle ages of Christianity, these offices ceased with them.

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[1] It may be remarked that there are several instances abroad of Colleges similar to those now mentioned. There is a College of "Cantori," for instance, in the Papal Chapel, and one in the Cathedral of Genoa.

SECTION XII.

OF THE LAY MEMBERS OF THE OLD FOUNDATION.

THE Lay Vicars of the old Cathedrals as already stated, are sometimes members of the inferior Colleges, sometimes merely part of the foundation at large. They were originally in the minor orders, at least: and it is much to be wished that they were still required to be less secular in their habits than is now too commonly the case. They ought to be exemplary in their lives, of religious and devout habits[1], of competent learning, at least in the Holy Scriptures[2], and one indispensable qualification they ought to possess, that of being habitual communicants. Through a heinous and inexcuseable neglect, the superior Clergy have suffered the art of sacred music to be degraded into a mere secular accomplishment, and the lives and conversations of their lay members[3], of whose souls they have unquestionably the cure, are matters to which little regard has been paid.

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[1] "Bonos mores habere, exemplum honestatis ostendere;"—DUGDALE'S *St. Paul's*. "Of good fame, known conversation . . . . of competent learning."—JONES'S *Account of Exeter*.

[2] The 42nd Canon requires "that the Petty Canons, Vicars Choral, and other Ministers of the Church, be urged to the study of the Holy Scriptures; and every one of them to have the New Testament, not only in English, but also in Latin."

[3] "Is (Decanus) regimen habit animarum."—DUGDALE'S *St. Paul's*. But this requires no proof; the corrective and monitory power which the Chapters have over their inferior members, in all points of external and moral discipline, fully implies the cure of souls. Besides, by the ancient regulation of the Church, all singing men were obliged to attend the Divinity Lectures instituted in the Cathedrals.—STRYPE'S *Annals Ref.*, vol. i. ch. xxvii.

The title of Lay Clerk is comparatively modern. In the Cathedral of Exeter the twelve inferior (now lay) members of the Choir are styled Secondaries; or "clerks of the second form," that is, occupying the inferior row of stalls. The same title we find in the Ritual of the Church of Sarum. These were anciently of the order of deacon, sub-deacon, or acolyte: but none were priests. They were not admissible at a younger age than eighteen.

In some Cathedrals the lay members are merely deputies of the Priest Vicars, in others, stipendiaries. Their endowments are often shamefully small, and hardly adequate for the performance of the daily duty to which they are bound. It is incumbent upon every Chapter to allow these members, whom they compel to a strictness of attendance, from which they absolve themselves, such a maintenance, as may in some degree consist with the sacred character which they possess. In the early Church, every inferior member of the sanctuary was admitted with certain solemn forms[1], which were in themselves becoming, as impressing those admitted with a sense of their holy office, and of the religious demeanour befitting it. Hence in all probability they gradually came to be considered as minor orders. As it is, a singing man ought to consider himself a kind of clergyman, a sub-deacon, or a Levite.

By an absurd anomaly, as has been already observed, the lay members of one of the richest Choirs, that of St. Patrick's, are absolved from their attendance except on the evenings of Sunday and Christmas Day.

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[1] Vide Goar's *Rit. Græc.*

SECTION XIII.

OBSERVATIONS ON THE INFERIOR MEMBERS OF THE OLD CATHEDRALS.

THE careful wisdom of ancient times made every provision for the effective discharge of divine offices in the Cathedral. The performance of the higher services of the Church, in their various kinds, was fully secured by the constitution of the capitular members. The institution of inferior members had respect to particulars of subordinate moment indeed, but still most important and holy: the reverent reading of God's word, and the setting forth his praise in a manner emulous of the times of David and Josiah. But while these were the stated duties of the Minor Canons and Vicars Choral, large opportunity was given them for a learned leisure befitting their sacred functions, which might prepare them in due time for the higher offices of the Church. They were placed in Colleges, resembling those of the Universities, with this holy and honourable distinction, that whereas the other Colleges were each more peculiarly set apart to some particular branch of human learning, or to abstract theology, the Cathedral Colleges were dedicated to the furtherance of the direct worship of God, and to those particulars of ritual and choral observance, the details of which are matters of no easy acquirement. And though subordinate to superior authority, their subordination was one of dignity, because instituted in conformity to holy analogies, to the services of the Church of Israel, of the

primitive Church Universal, of the company of heaven itself.

Such was the beautiful theory of ancient times. How far it was ever realized may admit of a question. Two things are, however, certain; that the present practice by no means corresponds to the theory, and that its realization is not only desirable, but possible.

The present state of the Chapters has been already considered. As to the inferior corporations and members, the holy function of singing God's praise is now for the most part considered as belonging chiefly to the lay members. In some places the Priest Vicars have ceased to profess any knowledge whatever of the Church music; and in most, while they still continue to use the ecclesiastical tone in reciting the prayers, its use is regarded rather as an accident of their office, than as one of its essential requirements, as an old custom kept up merely from a dislike of change, why or wherefore it is neither cared nor known. With a few honourable exceptions, most Cathedrals absolve the clerical members of the Choir from their daily attendance as a body, the presence of but one or two being required at a time, even on holidays. This abuse is excused on the ground of their revenues being so small, as to make the holding of other clerical offices necessary. In consequence, they generally hold parishes in addition, and the result is, that both the parish and the Cathedral is inadequately served. Hence, that most indecent custom at St. Paul's, (for which, however, not the individual Minor Canons, but the Chapter is to be blamed,) which allows the numerous College of Minor Canons to leave the Choir just before the administration of the Holy Communion begins. That very part of Divine Service, towards which all that pre-

cedes is an introduction, which requires the largest attendance of the Clergy, and the most solemn accompaniment of the fullest music, is precisely that which is abandoned to the most cold and meagre ministration. And yet the so called Residentiaries of that Church have the revenues of Bishops!

The subordination to the Chapters still exists, but it is no longer regarded as honourable. All Collegiate discipline has ceased, and marriage is permitted to the members. And as the offices are no longer regarded as in any way diaconal, as preparative to higher places in the Church, (a Vicar Choral being hardly ever advanced to a residentiary Prebend or Dignity,) they are permitted to struggle with all the hardships of married poverty; or if they do obtain a competence, the source of this is found in the accumulation of duties which are in their nature incompatible. Indeed, (for the truth must be spoken, and it is spoken with an indignant conviction of the fact,) the Vicars Choral are looked upon as the drudges of the Chapter, as an order of men inferior in caste, though really their equals in ecclesiastical order; for they are Priests as much as the Prebendaries, and are frequently their superiors in years, learning, piety, and accomplishments. The very offices they hold, so honourable and holy in themselves, subject them to be treated with a slight, which ought not be shown to the humblest doorkeepers of God's house, much less to the Presbyters of his Church. Of course to this statement there are exceptions; but I appeal to general experience whether it is not just: and I further appeal to the charity of the English Church, whether such unchristian contumely, such meanness of secular pride ought not to be put to open shame?

As to the Lay Clerks and Vicars, it has been already observed, that upon them, by ill custom, rests the chief burden of the Choral service; but as if to degrade this service still further, their stipends are generally miserable pittances: the Canon's domestic servants are better paid. Nor is this all: the qualifications of competent learning and piety are disregarded. Instead of being taught to consider themselves as the reasonable instruments of God's praise, they are commonly looked upon as if they were mere organ pipes, mere channels of sound, not as Christian men, with souls to be saved, and the special exemplars to the people. When they do attend the Communion, the act is voluntary; it is not required or expected. The Christian Hymns[1] are unaccompanied by their voices; and too frequently they are suffered, in defiance, I will not say of the Church statutes, but of the common law of Christianity, to neglect altogether the Table of the Lord[2].

The remedies for these grievances hardly require to be stated. But they may be briefly summed up in the following suggestions, which have been, indeed, already for the most part anticipated.

Constant attendance ought to be enforced on the whole Choir, clerical as well as lay: the whole body on Sundays and Holidays at least, and a portion, competent to form an efficient Choir, on week days. This duty should imply the full performance every Sunday of the Communion office, including the singing of the Sanctus

[1] The Sanctus and Gloria in Excelsis.

[2] By the ancient regulations of Westminster Abbey, in the time of Queen Elizabeth (STRYPE's *Annals of Reformation*, Appendix, No. 10, to vol. ii. book ii.), four of the Lay Clerks were obliged to attend the monthly Communion.

and Gloria in Excelsis; all the Clergy being present at the Communion, and so many of the others, as to secure the attendance of each layman at least once a month.

This regulation, among other good effects, would provide for the Prayers and Lessons being always correctly and audibly read and chanted. As it is, the mere attendance in rotation of the Clergy often leaves these parts of the service to a superannuated and infirm individual.

To effect this end, of course the Priest Vicars ought to be restrained from holding any parochial office. This might be done in two ways: either by augmenting their revenues from the Cathedral funds (where these are sufficient), or by restoring the ancient discipline of the Colleges, and precluding them from marriage, as at the Universities. The former measure would of course be necessary, if marriage were still allowed: indeed in any case, the revenues of most of the Colleges are insufficient even for single men. But to increase each Vicar's place so as to be equal to an average benefice, would be generally impossible, without diminishing the number of the Vicars[1], a thing to be deprecated, as curtailing the Choirs, at present not full enough: and it should be remembered that none of these places were ever intended as a provision for a family. No reason, indeed, could be alleged for such an increase, which might not apply to the case of married Curates assistant. Both hold honourable offices;

[1] The late Church Acts propose their diminution; having, as usual, regard to the moderate provision of as few Ministers as possible, not to the spirit of the foundation. The writer cannot express the grief with which he has learned that in the ancient College of Hereford the process of this unnecessary diminution has begun. God grant it may proceed no further!

but such as, in all reason, ought to be made but preparatory to some higher places in the Church. As a matter of course, they ought to be given the option of succeeding to certain of the Cathedral livings. Nor ought they to be excluded from stalls and dignities. One who has served the Church well in an inferior place, and who has had an intimate knowledge of the Cathedral, and attachment to it, is specially deserving of the place of a Residentiary.

But I must express a strong opinion, that the best mode would be that which has been suggested as the alternative, namely, the restoration of collegiate discipline to these bodies. It adds an additional charm and interest to our Cathedrals, to see them surrounded by their attendant Colleges and Hospitals. The buildings, where they exist, could be easily reappropriated, and it is not too much to require their re-edification, where ruined. The munificence of the Chapter might well be directed to this end. The distinctive features of the Common Table, and the Chapel (for early or late prayers, like those now read in the Lady Chapels), ought to be re-established. And why should not young men of promise and of studious habits be incited to reside under the shelter of the Cathedrals, who being Deacons at their admission at least[1], might superadd to their theological studies, the perfect study of ecclesiastical music, so as to fit them for the efficient service of the Choir? To these they might join diaconal offices in the city, of such a nature as not to withdraw them from the Cathe-

[1] There is no reason why they should not remain Deacons, till they arrive at some actual presbyteral office. The Minor Canons of St. Paul's, indeed, are required to be Priests.

dral service. This would fit them for the prospective service of the Church at large, either in a life of learned leisure, or of active parochial ministration.

It is often objected, that Clergymen can never form so good a Choir as laymen. But this objection would fall to the ground, were a strict discipline kept up. And there is no reason why a Clergyman should not be at least as perfect in Church music as amateurs are frequently in secular: and this without any hinderance to other pursuits proper to his sacred calling. Clergymen do not think it beneath them, or impracticable, to become accomplished mathematicians, and critics, and to go through a training quite as technical as that of music. And if these offices were undertaken for the love of God, and of his service, the strongest of all motives would be afforded for attaining perfection in that which is a sacred study, and, as used in the offices of the Church, one only inferior to theology.

The notion, however, must be altogether deprecated, of recommending these foundations to be made mere Colleges of Deacons, irrespective of the duties of the Cathedrals. The first object should be to make the service in those places efficient: the next to provide for the discharge of incidental duties, which intimately harmonize with the purpose of the daily Liturgy.

As to the lay Vicars, every care should be taken to make them more like what they were originally termed, Clergy of the second form[1]. Not only should there be an utter avoidance of the bad example of the Continental

[1] Why should not the singing men of Christ Church, for instance, be as well educated and of as great esteem in the College as the lay students? Their offices are more sacred.

Churches, which engage the service of men, and even women, excommunicate by the laws of the Romish Church, but the Vicars Choral should be regarded as removed only one step from the Diaconate, and as men who ought to share with the Clergy the respect and veneration of the people, and this, out of Church, as well as in Church. The Chapters ought, at ANY SACRIFICE, AT ANY EXPENSE, to rescue these their brethren from the necessity (an unwilling one to many) of hiring out their musical talents at balls, or public dinners, as a means of livelihood. The regular exercise of their profession, indeed, as music masters, is most respectable and honourable: to this there never can be an objection: but it is an inexcusable disgrace to the Chapters, that any of their assistant members should be suffered to act as the subordinate accessories to scenes of the most secular dissipation. It would really seem as if the rulers of the Cathedrals had been bent upon degrading the service which they were appointed to sustain.

SECTION XIV.

OF THE NON-CAPITULAR MEMBERS IN THE CATHEDRALS OF THE NEW FOUNDATION; AND, FIRST, OF THE SIX PREACHERS OF CANTERBURY.

Before noticing the inferior members of these Churches, it is in place to notice functionaries peculiar to that of Canterbury, namely, the Six Preachers. These, though not capitular members, cannot be rightly styled inferior. They are in no respect the deputies or assistants of the Prebendaries. They are rather the holders of certain offices, to which rarely occurring duties are attached, and to which an honourable status in the Cathedral is assigned, as a distinction accorded by the Primate to sound preachers and divines of his Diocese. Practically their places much resemble that of the simple Prebends in the old Cathedrals; but are inferior to these, as they have no liturgical service to perform, and no vote in the Chapter. The Preachers rank next after the Prebendaries: and documents show[1], that in processions and on solemn occasions they were associated with them; and in the records of visitations, &c., their names are given at full length, while those of the Minor Canons are omitted. This precedence, however, is accorded in respect to the honorary nature of their office, not to the

[1] *Vide* the account of Archbishop Parker's visitation in 1570. (*Life of Parker*, vol. ii. book iv. chap. 3.) "That the Dean, Prebendaries, and Preachers, do come up to the Palace to wait upon my Lord's Grace to the Church."

duties they have to perform: since were it otherwise, the Minor Canons have a more important and holy office, in the daily ministration of the Liturgy, besides their own turns of preaching on Wednesdays and Fridays in Lent.

Their statuteable duties consist in preaching sermons on certain holidays and fast-days, the turn of each Preacher recurring about three times in two years. They have each a stall[1] in the Choir; and they formerly had each a house[2], for which they now receive a small compensation. It does not appear that they were ever intended to supply the places of the Prebendaries as Preachers: for these were always expected to preach in person, each Prebendary once a quarter; and the appointment of the Chapter members being vested in the Crown and the Primate, it is but right to suppose that men of learning, perfectly competent to that function, were the contemplated objects of selection: indeed we have a proof of this in the appointment of the first members, among whom was the illustrious Ridley. These offices rather resemble the Lent Preacherships, which from ancient times the Bishops have been accustomed to assign yearly to certain Clergymen in their Cathedrals; with this difference, that the latter are occasional, the Canterbury Preacherships permanent[3]. It may be that they were

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[1] At present, only a bench. The Prebendaries only have stalls; a vile modern arrangement of the last century; upon which remarks will be made in a future Section.

[2] Archbishop Cranmer ordered the Chapter of Canterbury to allow the Preachers "lodgings and benefits, chambers and commodities." —STRYPE'S *Cranmer*, vol. i. book i. chap. 30.

[3] They are a constituent part of the Cathedral body, and appear in the Choir as such. The Dean and Chapter represented to Arch-

also intended to remedy, as occasion might serve, the defect of Preachers in the Diocese at large. The appropriation of homes was probably in order to afford them the advantages of occasional residence in the Cathedral city, becoming them as scholars and divines.

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bishop Parker in 1564, among other things, that "the Preachers being at home (by which it appears they then resided), come to common prayer on Sundays and holidays, wearing surplices and hoods."—*Parker's Life*, book ii. chap. 26.

SECTION XV.

OF THE MINOR CANONS AND LAY CLERKS IN THE CATHEDRALS OF THE NEW FOUNDATION.

To the details and observations contained in former Sections, little remains to be added respecting the inferior members of the new foundations.

In Christ Church, Dublin, the Vicars Choral, consisting of two Priests and four laymen, form a College. There are also six lay stipendiaries. The whole of this noble Choir is most effective: and the service is performed every day, with the exception of the evenings of Saturday and Sunday; at which latter time the Choir officiates at St. Patrick's. Formerly, however, the Choir attended at a later hour, after the service at St. Patrick's, on Sunday evenings. It is to be regretted, that the service, so full on Sundays, should on week days be attended by so few Vicars: but one Priest and three laymen being required to be present. It is strange indeed that this should be the case in a Choir so richly endowed. In some of the very poorest the week-day service is far more efficiently performed.

The inferior clerical members of the other Cathedrals are styled Minor Canons, with the exception of Christ Church in Oxford, where they are Chaplains[1]: being eight in number at Durham, Norwich, Worcester, and

[1] In the Italian and other foreign Cathedrals, Chaplain is generally a convertible term with Minor Canon. It in fact means a Choirman; Cappella being the Choir, both in its architectural and liturgical sense.

Oxford, six at Canterbury, Winchester, Bristol, Carlisle, Chester, and Rochester; and four at Ely, Gloucester, and Peterborough.

At Canterbury, in ancient times they were twelve a number not too great for that Metropolitan Church. At a visitation of Archbishop Parker[1], it was objected to as an abuse that there were then only seven. Now there are but six!

At Christ Church in Oxford, Chester, Rochester, and Ely, and perhaps elsewhere, the chanting by the Minor Canons has been laid aside: in some cases they are not even musicians. This is in express violation of the statutes[2]; but it is to be believed that it is a mere innovation of the last century. Dr. Bisse, in his celebrated sermon on Cathedral worship, so speaks of it[3], and I believe in most instances it could be proved. But we may confidently hope that this may be corrected, and the more so since such pious zeal and public spirit has been shown of late by the members of the three latter Cathedrals, not only in the repair and restoration of the fabric, but in the great improvement of the Choral Service[4].

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[1] *Life of Parker*, book ii. chap 1, p. 74.

[2] "Denique cantandi periti, id constare volumus judicio eorum qui in eâdem ecclesiâ Artem Musicam probe callent."—*Stat. Roch. Cath.*

[3] "In those few Choirs where this manner has been laid aside and saying introduced, it has raised a general wonder and expostulation, why this thing was done; and as general a dissatisfaction that it was done."

[4] The chanting of the responses in the Litany and Morning and Evening Prayer has lately been revived at Rochester. The Chapter, it is to be hoped, will see the incongruity of leaving the prayers to be said. The chanting of the prayers, (as the author was informed by the late Mr. Banks, the organist,) was laid aside about the middle of the last century, but he does not recollect the exact period.

In none of these Cathedrals do the Minor Canons form a separate College. They are a part of the original foundation, being frequently (as they ought always to be) provided with houses. There was originally a common table for those who chose to avail themselves of it: but this was also open to the capitular members, and officers of the Church.

The office of Precentor is always held by one of the Minor Canons. The difference between the ancient and modern foundations in this respect has been already observed. It is therefore a flagrant abuse, when the qualification of musical knowledge has ceased to be exacted from one of the members at least, though its absence in any is inexcusable[1].

The other offices usually held by Minor Canons are, that of Sacrist, to whom belongs the care of the Church plate and furniture; to which is sometimes superadded the performance of the sacred offices in the precinct; of Librarian; and of Epistoler and Gospeller, the duties of which are implied by their name. These latter duties, however, are now frequently superseded by the Prebendaries, who take upon themselves, as it is right they should, the exclusive duties of the altar. But then, the institution of these offices proves that three ought to officiate at the Communion, one for the service, and two besides for the Epistle and Gospel, as at St. Paul's, and Christ Church in Dublin, and not two only, according to common practice.

The same observations apply to these Minor Canons as

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[1] The duty of the Precentor in Rochester Cathedral is "psallentes in Ecclesiâ nostrâ cum decoro moderari, et voce aliis præcinere, ac veluti Dux esse."

were made with respect to the inferior Clergy of the old foundations. They are not corporate bodies, it is true, but there is nothing to prevent the establishment among them of a choral discipline, subject to the control of the Chapter.

The Lay Clerks, or Lay Vicars[1], vary in number from twelve to six. As to these, I need only observe, that their number has been obviously inadequate, and this the Chapters are beginning to perceive; their number has, in consequence, been of late augmented in many places. But the modern secular notions are at work; no attempt has been made to facilitate the more numerous attendance, or to increase, but rather to diminish[2] the clerical portion of the Choir, which is spoken of and considered as a lay body; in fact, as an orchestra.

The boys of the Choir, or Choristers, are now very generally educated with care. The efficiency of the Choristers' School at Canterbury, in particular, both as regards their general and musical education, is highly creditable to the present zealous Precentor, and to the Organist. In many Choirs they have been so brought up, with a view to academical education. In this age of education, it is but right that the special children of the Church, engaged from their tender years in a holy service, should have every advantage of sound moral and religious instruction[3].

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[1] In Archbishop Parker's Injunction, at his visitation in 1570, before referred to, mention is made several times of Petty Canons, Vicars Choral, and singing men.

[2] At Gloucester, for instance, the four Minor Canons, a number miserably small for so great a Church, are now reduced to three, by the consent of the Chapter itself!

[3] Among the injunctions of Archbishop Grindal, at his Visitation

All that has been said applies equally to the Irish, as to the English Cathedrals. Unhappily however, in Ireland, all trace of Choral discipline has disappeared in many places: and the vice of the country, jobbing in its most flagrant form, has diverted from their original ends the offices of the great part of the Clerical Vicars, not a particle of duty being performed by the holders. If these abuses may be defended, so may any breach of trust. The Irish Cathedrals, founded in analogy with those of England, as has been already shewn, ought to conform to them, when the means of doing so exist. To demur to the Choral Service is to be hostile to the Liturgy, which sanctions it, to the authority of the Church, which in Cathedrals prescribes it: much more to object to the daily service, suspended in the greater part of the mother Churches of Ireland. It is a positive sin not to restore both, at least in the great towns. But even in those Cathedrals which have become village Churches, the pious wishes of their founders ought to be fulfilled, in restoring as far as possible the Choir: in giving some outward dignity, in conformity to ancient order, to His service, who is alike worshipped there as in the most crowded city and majestic fabric: in investing these Churches with some of the preeminence which rightly belongs to them, however thin may be their congregation, or humble their structure; for God is there, though but two or three are tending him. But this honour is due not only

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at York, in 1570, there is one directing the Precentor or his deputy, or the Master of the Choristers to provide, that the Choristers should be virtuously brought up in the principles of religion, and be examined thrice every quarter of a year in the English Catechism.—*Life of Grindal*, book ii. chap. iii.

to the venerable antiquity of many, to the ancient foundation of all, but also to their station as the mother Churches of the land. Their very rudeness and limited size[1] are affecting testimonies to the efforts of ancient Christianity, which established the Cross of Christ, in the midst of poverty, barbarity, and desolation, with a zeal unsurpassed in the most favoured portion of Christendom. Indeed it may be a question whether every Chapter in Ireland is not bound to provide for the daily service (though parochially read) of its Cathedral, however humble it may be. The Choir, where it exists, is itself a Congregation: but in no instance should the opportunity be withheld of giving, were it but to two or three, the opportunity of daily prayer, even in its most simple and unadorned form. If the Chapters are willing to make the experiment, they cannot fail to succeed: for God will be with them.

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[1] I would instance the ancient and simple Cathedral of Killaloe, the architectural features of which are well deserving attention. Though ancient, it is modern in comparison with the venerable stone-roofed Chapel, (the primitive Cathedral,) which stands by its side: and the Cathedral of Clonfert, containing some of the most singular specimens of Saxon architecture that exist in the British Isles. I little envy that man's taste or devotion who would slight these interesting Churches, or desire to see them replaced by modern Cathedrals however splendid.

SECTION XVI.

OF THE COLLEGIATE CHURCHES IN ENGLAND AND IRELAND.

BESIDES the Cathedrals, there are ten Churches with Ecclesiastical Colleges attached, resembling Cathedrals in their constitution, the poor remnant of institutions formerly abounding in the land, and which ought still to abound. These are not to be confounded with Monastic establishments, from which they are totally distinct.

Of these three are of modern foundation: 1, WESTMINSTER, formerly a Monastery, but remodelled by Henry VIII., and constituted a Cathedral, which dignity, however, it soon lost: having a Dean, twelve Prebendaries, six Minor Canons and Lay Clerks: and being a foundation similar to those of Canterbury and Winchester. 2. RIPON, (lately constituted the Cathedral of a newly formed diocese,) was newly modelled by King James the Ist., for a Dean, seven Prebendaries, two Priest Vicars, and a Choir: and 3, the Collegiate Church of GALWAY in Ireland, founded, or at least re-endowed by King Edward the VIth., for a Warden, and seven singing Vicars[1].

[1] A grant was made (in 1551) to the Mayor, burgesses, and commonalty of Galway, and their successors, of the impropriation of certain vicarages, "towards the sustentation of Priests to minister the sacraments in the College of Galway. And that Patrick Blake be Guardian of the same, and Thomas French, Darby Choyssen, John Talman, Darby Oucwain, and three more, to be singing vicars thereof,". . . . . "to minister the sacraments and sacramentals."—STRYPE's *Annals of Reform.* book ii. chap. ii. p. 260.

This latter Church has lost sight altogether of its original constitution. The seven Vicars, who were expressly founded, among other purposes, to form a Choir, have been long reduced to two, who are merely Curates. And so far from there being any Choral Service, there was not even an Organ in that venerable Church till lately. In so ancient and important a town as Galway, it were but fitting that divine Service should be restored to some ancient degree of splendour. But the Legislature, forgetful or regardless of these things, has doomed this small remnant of a Collegiate character to extinction.

The other Colleges are of ancient foundation. Of these,

MIDDLEHAM retains nothing of its original constitution, except the Dean. The funds being considered inadequate for the sustentation of the Chaplains and Choir, which formed part of its original establishment, the whole duty is now performed by one officiating Minister. The Dean's office is retained, but as no duties are performed, it has no real dignity. Surely it would be better to support a Choir, or in some way to provide for the glory of God's worship, than to expend the diminished funds on an object of no practical benefit.

HAYTESBURY has a Dean, and four Prebendaries, but no Choir.

WOLVERHAMPTON is a Parish Church, and retains but the shadow of a College, Choral Service being performed on Sunday evenings only, in the Chancel. The Deanery has long been united to that of Windsor. The revenues of the seven Prebendaries are little more than nominal.

BRECON has a Dean, and Treasurer, (both which offices are united to the Bishopric of St. David's,) a Precentor and Chancellor, and nineteen Prebendaries, with small and almost nominal revenues. There is no stated foundation for a Choir.

MANCHESTER was one of the few ecclesiastical Colleges exempted from dissolution in the time of Henry VIII. It has the establishment of a Warden, four Fellows, and a Choir of two Chaplains and Lay Clerks. By a very recent act of Parliament the designations of Warden and Fellows have been changed into those of Dean and Canons. It is difficult to account for this enactment; and all such changes are to be deprecated, as weakening ancient associations. If the change has reference to the anticipated erection of the Church into a Cathedral, it is to be hoped that the College may be solicitous to justify this new dignity by salutary reformation in the discipline of the Church. How far this may have already proceeded, the writer cannot say: but he must be allowed to state things as they existed a few years ago, from his personal observation. Nothing could be more disgraceful than the slovenly mutilation of the Service. The daily Service, performed in the Choir, was unattended by Warden, Fellows, or Lay Clerks. The latter he understood were present on Sundays, Wednesdays, and Fridays only. One Chaplain and the Choristers performed the whole. The Psalms and Canticles were badly sung to a wretched Choir Organ; the Great Organ being stationed in a gallery over the door of the Nave, a modern innovation. The Prayers were not chanted, and there was no Anthem. On Sundays a full and able Choir, occupying, however, the Organ-loft in the Nave, (which is pewed,) was in attendance: but neither

Prayers, Litany, nor Creeds were sung; the Canticles were performed to a chant; and in the evening a showy Anthem was the only vestige of the Choral Service, as not even the Psalms were chanted. The whole service, morning and evening, Ante-communion included, was read from a desk in the Nave, by a Chaplain. The Fellows did nothing but preach. It cannot be alleged in excuse, that this Church is both parochial and Collegiate. The funds amply suffice to have separate Services for the College and for the Parish; and at all events it is disgraceful that the well endowed Fellows should leave almost the whole performance of the Liturgy to the Chaplains, on whom an inordinate weight of Parochial duty already falls.

The Collegiate Church of SOUTHWELL has sixteen Prebendaries: but no Dean; with a Choir. There is, as at York, one residentiary house, occupied by each Prebendary in turn, who resides for three months, each member thus coming into residence once in four years. This plan, which is at war with all consistant discipline, bears every mark of modern innovation. Archbishop Sharpe was at great pain to reduce this neglected College to order. But now the dogmas of utilitarian irreverence have doomed this College, (whose very fabric seems to suggest a Collegiate establishment,) to be degraded into a mere Parish Church. On this remarks have been already made, and the writer cannot trust himself to say more.

The order and discipline of the Church of RIPON is well sustained, as far as its very scanty revenues will allow. The daily Cathedral service, (though not chanted throughout, at it ought to be,) is duly kept up.

The Church of WESTMINSTER, though most richly

endowed, and so situated as to command every advantage required by so magnificent a foundation, though connected in a peculiar manner with the chief Estates of the Kingdom, as the place of Royal Coronations, the Chapel of the House of Lords, and the frequent scene of the Councils of the Church, though made famous by the gravest religious and historical associations, has long claimed the pre-eminence of setting the most perfect example that perhaps any Collegiate Church in the Realm affords, of coldness, meagreness, and irreverence in the performance of the divine offices. Of the richly endowed Prebendaries, instead of the simultaneous residence of at least four[1], as required by the ancient regulations, but one at a time usually attended[2], except during the height of the London season: the Prebends being of course considered as mere sources of revenue to individuals, or as appendages to Parochial incomes. The residences, were in many instances alienated to laymen. The Choir, till of late years[3], wretchedly few in number, were permitted to perform their duties by

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[1] "The order by the statutes, devised by Dr. Bill, and so in use, ever since the late erection, hath been, that every four in course, after this order for their months, should be residentiaries." Then follows a Table, giving a course of four Prebendaries for each month, exclusive of the Dean. "Howbeit, it is added, few keep this order and course of residence." But then, it is worthy of remark, that "in term time others of the Prebendaries be present, beside the Residentiaries."—Dean Goodman's Regulations in 1586. STRYPE'S *Annals of the Reformation*. Appendix No. x. to vol. ii. book ii.

[2] The past tense is purposely used. It is to be hoped that these are past, though recent abuses.

[3] The Choir is now augmented, and the Service much improved, but still not what it ought to be: nor is any increased attendance of Minor Canons, who ought to form the strength of the Choir, enforced or attempted.

deputy; and these were discharged in a manner which at best was barely tolerable, without life or energy. The Lessons were commonly read with the same degree of solemnity as the most ordinary document by a clerk in a Court of Law. The service was opened in a manner the most careless: no decent procession was made; and the striking of a wretched clock was the signal for beginning to race through the office: there was a squalid neglect in all the accessaries of divine worship; the books were torn and soiled, and the custom of the place apparently enjoined on the Choir boys the use of surplices more black than white. The whole aspect of the Church plainly indicated the mechanical performance of a burthensome duty. The weekly celebration of the Communion, enjoined by the Rubrics, was of course unknown: but this is a scandal not peculiar to Westminster. And yet the connivers at all this disgusting and impious neglect were considered as holding some of the most DIGNIFIED places in the Church! To these abuses I need hardly add the disgraceful traffic carried on at the doors, which required payment for looking at the Nave or the Aisles; the blocking[1] up the whole Church except the Choir, and a small portion of the side Aisle; the converting of God's house of prayer into a place of merchandize. It must not, however, be denied, that in many respects things are changed for the better: but the change is only begun; and to those ignorant of the abuses now partially reformed, the state of the Church

[1] This is a very modern abuse. Within the memory of many, the Nave was always open. The excuse for shutting it up, (i. e. the mutilation of the monuments,) is one disgraceful to this wealthy Chapter. They could have well afforded to provide a sufficient staff of vergers and beadles to prevent this mischief.

would appear, as it indeed is, most scandalous. None can more heartily sympathize than the writer with the laudable zeal of many of the present Prebendaries, who are labouring for reformation, as far as their influence, and the obstinacy of long rooted abuse will permit: and there is no one who more earnestly prays that they may have their reward. But let them remember, with no ordinary concern, how sorely and deeply the religious mind of the public, the best feelings of the nation have been wounded by the abominations hitherto tolerated: how the cause of religion itself, and of Christianity has suffered by those wicked neglects, for which, at the last day an account must be rendered, and against which the religious voice of this nation has for a quarter of a century been raised; how superciliously that voice has been heard: how the tables and the families of the Prebendaries have been made more account of than the Church of God. It will be of no use to wish for real reform, unless they return to their deserted Minster, and regard it as their HOME, and serve there diligently and watchfully, as men personally responsible for all the holy requirements of the place; as the brethren, not as the mere superintendents of those inferior ministers, to whom its despised duties have been chiefly delegated. They must no longer look down upon the services of the Choir, with a patronizing regard, as a topic of conversation, or matter of attention worthy of the mere leisurely notice of noblemen and gentlemen; but as the Priests of God, emulous of the services of the Angels, they must give to this, and to all other circumstances of divine worship, their prayers, their labours, and their lives. And if this cannot be effected without that which the world would call a sacrifice on their parts, they must even for the sake of the Church of God, cut off the

right hand and cast it from them. To the Chapter of Westminster, as the most conspicuous in the land, the Church is looking, and expects from their hands an example of liturgical magnificence and devotion, long denied them. It is a debt long due to this Nation: but unless the work be begun with uncompromising and self-denying zeal, it is vain to hope for reformation: a reformation after which it behoves them to endeavour with the deepest spirit of earnest repentance.

St. George's Chapel in WINDSOR Castle is the only instance now remaining in England of a foundation combining at once the functions of a Royal Chapel and of a Collegiate Church. The Royal Church or Chapel of Stirling, in Scotland[1], and St. Stephen's Chapel in the Palace of Westminster[2], were foundations of the same

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[1] The foundation was magnificent. It had a Dean, Sub-Dean, Sacristan, Chanter, Treasurer, Chancellor, Archdeacon, sixteen Chaplains, and six singing boys.

[2] The College of St. Stephen was dissolved and desecrated at the suggestion of King Edward VI.'s puritan counsellors: and this Chapel, one of the most exquisitely beautiful in England, with its cloisters, (still remaining) and other appendages, was perverted to the use of the House of Commons. It cannot be sufficiently lamented, that in the plan for adding to the palace of Westminster, for the accommodation of the Houses of Parliament, who are permitted, by royal favour, to hold their sessions there, the restoration of this Chapel to its ancient form and use, made no part of the scheme: a measure perfectly practicable, in spite of all that has been said to the contrary, though perhaps inconsistent with the principles of the new science of legislative architecture. But such is the spirit of modern times. All the luxury of a most expensive architecture is now lavished upon the purposes of Parliamentary declamation, money changing, and feasting: and though millions are willingly expended by the national purse, and by rich corporations and clubs for these objects, it is with difficulty that a few thousands can be obtained for the most economical structures for God's service. Thus while the adjoining Abbey of Westminster is despoiled, an enormous structure, most significantly overtopping its ancient walls,

kind. The constitution of this Chapel, founded by King Edward III., is, in all its essential features, like that of the Cathedrals of the new foundation. It has a Dean, twelve Canons, and seven Minor Canons, with several Lay Clerks, who have residences attached. The full Choral Service is here admirably performed every day.

The observations and suggestions made upon the Cathedrals will apply to these Collegiate Churches. But I must conclude with repeating the observation, that so far from curtailing the present establishments, the number of these foundations ought to be increased, and that with as ample a supply of members, as belonged till of late to Westminster or Windsor.

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is raised at a cost which might have re-endowed the English Cathedrals, and restored the temporalities of the Church of Ireland. All the ancient features of Westminster are obliterated by a pile of buildings, beautiful indeed in detail, but absurd to the last degree as a whole, for which, however, the architect, who has to conform to certain directions, is not responsible. Perhaps we may consider it a fortunate influence of public opinion, which has still some regard for what is ancient, that Westminster Hall and the cloister of St. Stephen's were not removed altogether. Even France is putting England to shame in this respect. The Sainte Chapelle in Paris, adjoining the Palais de Justice, and very much analogous to St. Stephen's Chapel, is now undergoing restoration, having been desecrated since the Revolution.

SECTION XVII.

OF THE ACADEMICAL AND OTHER COLLEGES WHICH HAVE CHORAL FOUNDATIONS.

THE Chapels of the various Colleges of the Universities were originally mere oratories, and their members were required to resort to the Parish Churches for the higher offices of religion. In process of time, however, College after College obtained the privilege of having a Chapel for the use of its members, in all respects entitled to afford the full offices of the Church; till at length this became, as it is now, the rule, and not the exception.

The greater part of these Chapels, though beautiful, or at least solemn and ecclesiastical in their structure and arrangements, have divine service performed in the most simple manner, without any choral chant or music whatsoever. The daily service is indeed kept up, though in most instances, the rubric, enjoining weekly Communion[1], is violated. This has arisen mainly from the degenerate habit of regarding the Colleges rather as receptacles for boys, than as societies for learned men.

Some, however, have retained Choral establishments since their first foundation. In both Universities the Choral Service, whether provided for by the original statutes or not, was formerly much more frequent than now.

In Dyer's History of Cambridge, we are informed that some of the inferior Colleges had Choirs, as well as

[1] In Exeter College, Oxford, the weekly Communion has been of late revived.

Trinity, King's, and St. John's, and Peterhouse, which now alone retain them. Vestiges of this may be traced in the retention of organs in Christ's College, and a few others.

At Oxford, the magnificent College of ALL SOULS was originally provided with a Choir. Among the qualifications of its fellows was one, that they should be "mediocriter docti in arte musicâ;" words, which though discouraging that elaborate profession of the art, which was carried to excess in the days of Chichley, yet prescribed a knowledge sufficient for the due service of the Chapel.

In the days of Archbishop Cranmer[1] there was chanting in this Chapel: but the Choral Service has long been laid aside; and in a College, where most munificent donations have been spent upon the library and the fabric, divine worship is celebrated in the most naked and simple form. A discretion was entrusted by the founder to its members to regulate the number of the Choir, which was so liberally interpreted, that in the early part of the last century there were but two or three Chorister boys: but now it is perverted into a resolution to have no Choir whatever.'

At CORPUS CHRISTI College, a Choir was originally intended; and four Choristers formed part of the foundation. These are now changed into exhibitioners. There is a tradition of an organ having been anciently in the Chapel.

A passage in Aubrey's Letters[2] records, that before

[1] Among the injunctions given by this prelate to All Souls' College, one was, "for the better frequenting the Chapel and singing the service."—STRYPE's *Cranmer*, book i. chapter 23.

[2] "There was anciently a little organ over the door of the screen.

the Great Rebellion, the Choral Service was performed in TRINITY College, Oxford. This custom has long been disused.

NEW COLLEGE, and MAGDALEN and ST. JOHN'S Colleges, still retain the Choirs prescribed by their founders. They consist both of clerical and lay members, the former being styled Chaplains[1], the latter Clerks. That of New College was long one of the noblest in England, and under the care of the present Warden, it is re-establishing its ancient character. It consists of ten Chaplains, most of them in orders, one being Precentor, three Clerks, and sixteen Choristers. The service is performed twice daily, all the parts being chanted, including the Prayers and Litany (with the exceptions to be hereafter noticed), with a solemnity perhaps unequalled in England.

The Choir of Magdalen College consists of four Chaplains, eight Clerks, and ~~eight~~ 16 Choristers; and, like New College, celebrates the service twice daily in the fullest manner, in a Chapel of late restored to at least its primitive beauty.

The Choir of St. John's is but small, consisting of a Chaplain (who is not now regarded as a member of the Choir), and five Clerks, with 6 Choristers. The service now performed is only in the evening, and the prayers are not chanted.

Certain Choral Services are performed occasionally

till Oxford was surrendered, we sang the reading Psalms on Sundays and holidays, and holiday eves."

[1] The Chaplains in the Universities are generally connected with Choirs: and the term seems to be used in the Choral Service as on the Continent. They are styled at Cambridge "Conducts," or Stipendiaries, a less honourable title. The name Conduct was sometimes used in old times in our Cathedrals.

at St. Mary's, in presence of the University, which it will be in place to mention, when treating of the Litany.

In Cambridge, the Choral Service has suffered mutilation in every place where it is retained. KING'S COLLEGE has reduced the original number of its Conduct Chaplains from three to one; and though retaining its sixteen Choristers (which evidently were intended to be proportionate to a more numerous body of adult singers), there are but a small number of Clerks, too weak for the magnificent organ which accompanies them, and for the unrivalled Chapel where they minister. The Choir indeed attends twice daily; but the prayers are not chanted (a very modern innovation), and at the Sunday morning service the Nicene Creed is not sung.

In TRINITY COLLEGE there are Conduct Chaplains, founded with the same view as at New College and King's, to be a part of the Choir. There are also lay Clerks and Choristers. But the Choral establishments of Henry VIII. bear no comparison with those of Wykeham. The Chaplains do not chant, though the responses are sung by the Choir. There is the same imperfection in the Sunday service as at King's; and the Choir officiates merely at surplice times, that is, on Sundays, Holidays, and Eves. In the boasted magnificence of these two Colleges, divine service too little participates: though in Trinity a great improvement has taken place of late years.

ST. JOHN'S College has a Choir of laymen, and no Chaplains: these officiate merely on Saturday and Sunday evenings, and on the mornings of Communion days. The service is performed as at Trinity; but the responses are not sung.

PETERHOUSE has a small Choir, who officiate on

Saturday and Sunday evenings, the service being as at St. John's.

The College of WINCHESTER, dependent upon New College, and that of ETON, dependent upon King's, has each its Choir, forming a part of the original foundation. King Henry VI.'s two Colleges were modelled upon an avowed imitation of Wykeham's noble foundations, especially in the performance of divine service[1]. The foundations of Wykeham are magnificent and complete in every respect: and the piety of one man in the fourteenth century accomplished works, which that of the whole nation would probably grudge in the nineteenth[2]. At Winchester it consists of three Chaplains, and three Clerks, with sixteen Choristers. Of the Choristers, however, but four are now required to sing in the Chapel; the rest are degraded to mere charity boys. There is an apparent disproportion between the number of boys and adult singers in this Choir; the latter being commonly reckoned to consist merely of the three Clerks: but the Choir, properly considered, ought to consist of the three Chaplains also, and the perpetual presence of the latter, as at New College, ought to be required, so as to have three men's voices on each side. As the present usage is, the Choir is imperfect, and inadequate to the proper antiphonal performance of the service. It is certain that the ten Priests, perpetual fellows, were

[1] In the Appendix (No. 13) to LOWTH'S *Life of Wykeham*, there are extracts from an ancient register, recording frequent visits of Henry VI. to the Chapel of Winchester College.

[2] Witness King's College in London. This admirable foundation, which may be said to be a child of the Church of England, is disgraced by a Chapel of most paltry architecture, with arrangements anything but ecclesiastical. It looks like an afterthought. But it is to be hoped that it is merely temporary.

originally designed to have some part in the Choral Service; and thus the number of Choristers is equal to that of the Clergy and Clerks. In this Chapel the Choral Service is now celebrated on the mornings and evenings of surplice days only. There is one interesting circumstance, which well deserves imitation, and which Wheatly informs us was formerly the case in Merton College[1]; namely: that the Matins sung at eight o'clock form a distinct service apart from the Litany and Communion, at which the College boys attend at a later hour, in the Cathedral. The Communion is performed, and that without Choral Music, on a few occasions in the year only, when the Sacrament of the Lord's Supper is administered. This is contrary to the original custom, as in the records of the Colleges[2] it appears, that in Henry VI.'s time the Mass was celebrated there with all due solemnity. The Choir belongs, or did lately belong, to the Cathedral. A Wykehamist may, perhaps, be allowed to express a hope, in which he is encouraged by the desire for real improvement now so wisely active in that ancient College, that all its services may be restored to the fulness which their founder so evidently contemplated. He cannot but remember with gratitude the enjoyment afforded him when a boy, by the Choral Service of that beautiful Chapel, even though so meagrely performed, or the holy effect of the quiet morning office, when the light of the early sun streamed through its windows, stained with the inimitable colours of the

[1] "In Merton College in Oxford, where Morning Prayer is read at six or seven, and the Litany at ten." WHEATLY *on the Common Prayer*, chapter iv. note.

[2] In the document before referred to (Appendix 13 to LOWTH's *Life of Wykeham*), mention is made of King Henry VI. frequently attending Mass as well as Matins and Vespers in the College.

fourteenth century, and, harmonizing with the ancient choral song, so awful in its most simple form, served to impress those grateful recollections of ancient piety which the youngest Wykehamist is taught to cherish. He must ever prize the holy associations and, he trusts, salutary influences thence derived, above all the intellectual advantages conferred by the discipline of the place, wise and excellent as that is. These feelings, and what is more, the principles of Christ's religion, without which they would be useless, and even detrimental, it is now the pious object of those who bear rule in the College most seduloùsly to cherish, as the Church of England can gladly testify. It is therefore impossible not to believe, that before long the senior members of the foundation, mindful of the duties for which they were established, will again become a body of resident scholars and Priests, and join in the weekly celebration of that rite which the laws of the Church specially enjoin on all communities instituted like theirs for the service of God's altar[1].

At Eton, the Choral Service is performed on surplice evenings only[2]. The Choir belongs to the Chapel Royal,

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[1] The fellows of Winchester are allowed to marry, and are consequently in general non-residents. It was never intended that their offices should be, what are called sinecures; and there can be no good reason why a difference should be made between them and the fellows of the University Colleges, as far as celibacy is concerned. But there is a strong reason why they should be resident. They are properly speaking the Priests of the College, Chaplains of a higher grade, and answer, (as they are practically considered to do at Eton) to the Canons of Cathedrals.

[2] It is to be hoped, that the alteration now going forward in Eton College Chapel, so long called for, may involve arrangements more ecclesiastical than those lately exhibited. Above all, that an utter abolition may be effected of the precedence so prominently and impro-

Windsor; and it is presumed that this is the reason of its rare occurrence. From the toleration of pluralities by members of Choirs, it generally happens, that the proximity of two Choral foundations impairs the efficiency of either, or both. Both Eton and Winchester can well afford to maintain a Choir of their own.

In all these Colleges the service of the Chapel occupied a most prominent feature in the founder's plan. The Chapels were, in every respect, in their architecture, and in the full provisions for divine worship, that part of the foundation upon which the greatest care was expended. The school rooms were formerly but humble chambers, not spacious halls, as at present[1]. But the secular spirit of modern times has depressed the one to exalt the other: and "godliness" and "good learning" no longer stand in the same relative position they held originally. Under-masters and tutors (I speak with all real respect for their truly honourable and laborious offices) occupy a higher share in public estimation than the ministers of the altar, and the Chaplains: and the Choir boys are degraded, at Winchester at least, from receiving the education in the College school which they formerly enjoyed.

TRINITY COLLEGE, Dublin, has a stipendiary Choir,

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perly given to the sons of noblemen, in a place where of all others such distinction should be unknown.

[1] Would that the incongruous school room of Winchester were swept away! It was built in impudent defiance of the solemn buildings which it faces and molests.

[2] Contrast the manner in which the Choristers at New College, Magdalen, and several Cathedrals, are educated. Dean Aldrich brought in at Christ Church, the regulation of giving the Choir boys an academical dress, and a place at the College table. This ought to be the case in every Collegiate foundation which has a Choir.

forming no part of the original foundation, and instituted in the last century, during the time of Provost Andrewes. There had been, however, an organ in the Chapel before his time. Though composed of admirable musicians, it has all the worst defects of modern Choirs. There are no Clerical members belonging to it; no stated Chaplains; and not one of the Fellows is required to chant the Service; but the Prayers are simply read by them in turn. It is curious, however, that the weekly reader of prayers is still styled the Chanter. Not even the responses are sung, and most anomalously even the Athanasian Creed is read, not chanted. The Choir attends merely on the mornings of Sundays and Christmas-day, not even on Holidays, as is the general rule of the smaller Choirs in England. Their duty ends with the Anthem, which follows the third Collect; but though here sung in the proper place, it is so done for the purpose of giving the Choir time to go to Christ Church, to which they belong; in consequence of which they leave the Chapel (in defiance of all decency) while the Litany is in reading. Besides this, they occupy that most objectionable position, a gallery in front of the organ, in contradiction to all precedent and propriety. Hence in the only College in Ireland, which ought to be the example of ecclesiastical propriety, the students are given utterly wrong notions of Church order and arrangements, and are taught to regard as examples those very particulars which ought to be most avoided. It is quite in the power of this wealthy College to remedy these defects. And surely such an object ought to claim some part of that expenditure, which is willingly bestowed upon improvements in the fabric, or the founding of lectureships, and the encouragement of learning in a

its departments. In these matters the College has done magnificently; of late years her system has nobly expanded, beyond that of any College of the realm, during the same period; it is therefore but reasonable to expect that the worship of Him, to whom she renders homage by her very name, may receive the fullest adornment from her hands, the nursing mother, as she is, of the Irish portion of the Church Universal.

My observations on these facts will be but few. It is to be remarked, that at none of these Colleges is the full Choral Service performed unmutilated. A license has been assumed, in latter times, of shutting up the Chapel, or of suspending some portion of its services during the long vacation. At Oxford, even at the two Colleges where there is the most full performance, the Choral Service, by a strange anomaly, is either suspended, or but half performed, at the very time when the greatest solemnity is required, that is, on Sunday morning. Whence this arises I cannot pretend to say. But more will be said on this head when we come to consider the Morning Service, in a future section. At Christ Church Cathedral, which ought to be an example to the University and Diocese, if not to the Church of England, the performance is very mean; the prayers are not chanted; there is no weekly Communion, in the very place where, of all others, it ought to be administered; the laity, who have a right to resort to the Cathedral of the Diocese, are excluded from even the distinct hearing of the service; the Choristers are displaced from the station which, in every regular Choir, they ought to occupy, by commoners, who are admitted into the College merely by courtesy, and who ought to yield to the

ministers of Divine Worship[1]; and the Cathedral is manifestly postponed to the College. Though an ecclesiastical foundation, no Sermons are delivered, except when it is the turn of a Canon of Christ Church to preach in the Nave before the University. Since the days of Aldrich, the various branches of human learning have been more in regard than the requirements of Divine Worship; and a secular spirit has too largely given the tone to a place, which ought to be the most distinguished handmaid of the Church. The defects of Cambridge and Dublin have been already noticed. I now leave this part of the subject, in the hopeful persuasion that these seats of learning may yet render more visible reverence to Him who is the fountain of all wisdom.

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[1] The same secular arrangement obtains here as in Eton Chapel. The noblemen occupy places befitting only the Dignitaries or Clergy of the Church: and what is worse, in a College eminently ecclesiastical they are not required to wear the surplice in Chapel.

SECTION XVIII.

OF THE ROYAL CHAPELS.

THROUGHOUT Christian Europe the Chapels attached to the Palaces of Sovereigns have immemorially been served with the same magnificence as the Cathedrals. For a long time this was the case in England.

The Chapel Establishment of the English Sovereign is not a corporate body. It has subsisted, however, according to its present constitution for a long time antecedent to the Reformation. Over the Chapel presides a Dean[1]; next to him a Sub-Dean, then forty-eight Chaplains, with ten Priests in ordinary, and a numerous lay Choir, styled Gentlemen of the Chapel. The Chaplains' duty is confined to preaching on Sundays; they take no part in the performance of Divine Service. The Liturgical offices are performed by the Dean, Sub-Dean, and Priests in ordinary. They have been often, but not uniformly, appointed from the Minor Canons of Westminster and St. Paul's; and it would appear as if they were originally considered as forming part of the Choir[2]. They are not to be considered as inferior Clergy; in their holy offices they are not in any sense the delegates of

[1] This office was of ancient standing in the Court, but was discontinued in 1572, till King James's accession, when it was revived in the person of Dr. (afterwards Bishop) Montague. HEYLIN'S *Laud*, part i. book 3.

[2] In the old records they are constantly mentioned together.

higher functionaries. The observations already made as to the relative position of the Preachers and Minor Canons of Canterbury, may apply to the Chaplains and Priests in ordinary of the Chapel Royal.

From ancient lists[1], it appears that formerly the officiating members of the Chapel Royal were more numerous than now. In Queen Elizabeth's time, thirty were in attendance at a time, at least occasionally[2].

In strictness, this establishment belongs to no fixed place, but is bound to attend the Sovereign wherever he may be resident. Of this ambulatory service there are proofs in records of King Henry VIII.th's reign[3]: and in later times, King George IV. used to command the attendance of his Choir at Brighton. But in general, their services have been confined to the King's Palace in London: formerly to the magnificent Chapel at Whitehall, which was destroyed by fire after the Restoration; and since that time to the small oratory in St. James's Palace; a place altogether too mean for its high destination.

In former times, the Chapel Royal was considered as the exemplar of divine service to the whole kingdom,

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[1] In HAWKINS's *History of Music* (vol. iii.) it appears that in Edward the VI.th's reign, there were thirty-two gentlemen of the Chapel: and the total expence was 405*l.* a-year. Also (vol. iv. p. 12) in King James's Chapel, 1604, there was a Sub-Dean, seven Chaplains, and twenty-three gentlemen, besides other officers.

[2] In 1561, on St. George's Day, "all her Majesty's Chapel came through her hall in copes, to the number of thirty, singing, 'O God, the Father of Heaven.'"—STRYPE's *Ann. Reform.* book i. chapter 23.

[3] The author cannot recollect where the passage occurs, but it strikes him as being one so commonly known, that any tolerable Church antiquarian may easily verify it. It contains injunctions to the members of the King's Chapel during royal progresses. Among other things an "anthempne" is directed to be sung in the afternoon.

and to Choirs in particular. Whether it deserves to be so considered now, I leave to be determined from the fact, that the chanting of Prayers and the singing of the Nicene Creed have been long laid aside, as well as the weekly Communion[1], and the daily service, in use a hundred years ago.

The Chapel Royal in Dublin consists of a Dean, and twenty-four Chaplains, with a Choir of Laymen. The Dean is the only permanent resident: but the Chaplains, when they attend to preach their turns, customarily read the Litany, and assist at the Communion. There is no fixed rule for the performance of the Choral Service, which has been enlarged or curtailed (sometimes even to the omission of the Chant in the Psalms) according to the will of different Viceroys. What improvements or mutilations may now exist, I know not. All the modern omissions, however, have long existed. There is no Choral evening service; no daily prayers; the Choir, of which Clergymen form no part, are placed in the organ loft: a cumbrous pulpit, with a desk beneath, facing the western organ gallery, stands in the centre of the aisle, according to the fashion of the eighteenth century, and in defiance of the order of all the seventeen preceding.

In Scotland, while Episcopacy was established there, the Chapel Royal of Holyrood, (ruined during the last century by the ignorant interference of the civil authorities[2]) had a full Choral establishment, who administered

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[1] *Vide* the *Pietas Londinensis*, to which public attention has been lately directed. When the Queen was in London, there was an early and mid-day Communion every Sunday.

[2] The Barons of the Exchequer ordered a heavy roof to be placed upon it, which fell soon after its erection.

divine service according to the English Liturgy[1], long before a Liturgy was compiled for the special use of the Church of Scotland. The same order was observed in some of the Scottish Cathedrals.

The Chapels of the Ambassadors of the English Sovereign, where they do exist, which is but a rare occurrence, are to the last degree meagre in their appointments; and this, while the second-rate sovereigns of Europe keep up in London magnificent establishments[2], though certainly unworthy of English imitation in their operatic arrangements. As for any such appendage to any of the Colonial viceroyalties, the thing is not known, or even thought of.

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[1] See the orders of Charles I. to the Bishop of Dunblane, Dean of the Chapel Royal in Scotland, (HEYLIN'S *Life of Laud*, part ii. book 4.) They direct, among other things, "that there be Prayers twice a day with the Choirs, as well in our absence as otherwise, according to the English Liturgy;" . . . . "that the Dean of our Chapel come duly to prayers upon Sundays, and such Holidays as the Church observes, in his whites, and preach so whenever he preach there." Copes are also ordered.

[2] The Sardinian Ambassador's Chapel, for instance.

SECTION XIX.

OF OTHER PLACES WHICH HAVE REGULAR CHOIRS.

In former times, it was not unusual for Bishops to have organs and Choirs in the Chapels attached to their Palaces. In Heylin's Life of Archbishop Laud we read, with respect to the Chapel in Lambeth Palace, "He put himself to some cost also in repairing and beautifying the organs, which he found very much out of tune, and made great use of them in the celebrating of Divine Service on Sundays and Holydays, when his leisure could permit him to be present at it; some gentlemen of his Majesty's Chapel assisting many times to make up the concert, when the solemnity required it." A Choir had been employed in this Chapel before: for in Archbishop Parker's *Register*[1] we are told, that at the consecration of that Prelate, "the Elect of Chichester having exhorted the people to prayer, betook himself to sing the Litany, the Choir answering." Of the ordering of Archbishop Williams's Chapel when he was Bishop of Lincoln, we are informed by his biographer, Bishop Hackett, that "at Buckden, in his Chapel, the holy service of God was well ordered, and served and observed at noon and evening, with music and organs exquisitely, as in the best Cathedrals, and with such voices, as the kingdom afforded not better for skill and sweetness; the Bishop himself bearing the tenor part among them often.

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[1] *Parker's Life*, book ii. chapter 1.

The concourse was great that came to the Bishop's Chapel for devotion."

In former times noblemen had sometimes Choirs in their private Chapels. That of the Duke of Chandos at Cannons, of which Handel was the organist, is a memorable instance. The Earl of Mornington, in the last century, an accomplished Church Musician, had a full Choir in his Chapel at Dangan Castle, in Meath[1]. Perhaps the family records of noble houses might afford many such instances. But I believe these are not to be found at the present day.

Of late several parish Churches and Chapels have adopted the Choral service either partially or wholly. At Leeds, every part of the Liturgy, on the evenings of all week days, and at all the services on Sundays and Holidays, is performed according to the strictest and best Choral precedent, those parts even being sung which are usually omitted in Cathedrals. The Clergy duly chant their part throughout. The Church itself, the noblest erection of modern times in England, is strictly ecclesiastical, according to the best precedents of the Church of England, in all its arrangements. The religious zeal of the people of Leeds, which established a service so perfect, and which ought to put to shame the ancient and richly endowed establishments, is an encouraging instance of what the love for God's honour and worship can do.

Of the Temple Church, as now restored, it is

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[1] This Chapel was destroyed many years ago. The author remembers in his childhood to have heard of its magnificence from those who had seen it. It had painted glass, stalls, candlesticks on the altar, and an organ with a choir organ in front; in short, all its arrangements were those properly belonging to a Collegiate Chapel.

impossible to speak without admiration, and thankfulness to God that he has raised up so evident a spirit of devotion within the two noble Societies to which it is entrusted. So thoroughly religious are the impressions conveyed by the general features of its restoration and adornments, that its real or supposed defects (which are of easy remedy and of very subordinate moment) are matters upon which any comprehensive mind must be unwilling to dwell. There is no Church in England which more obviously calls for a perfect Collegiate Choir, and the fullest resources of the Cathedral Service. This the rulers of the Society have felt; and no one with true ecclesiastical feelings can doubt, that the same instinctive apprehension of what is Anglican and Catholic which is manifest in these architectural improvements, must incite them to such a perfection of liturgical ministration, as may be an example even to the first Cathedrals of the land. As it is, the Choir has already been removed from the objectionable place it first occupied, (the gallery,) to each side of the Church, so as to exhibit both visibly and audibly the antiphonal nature of the service. The Organ is very properly at one side, according to ancient usage. The reader's position also is that which is proper to all Choirs; though there is still wanting a faldstool for the Litany, and an Eagle Lectern for the Lessons. If, however, the perfect Choral Service is intended, it would be well for each Society to provide a Chaplain, (over and above the present Clerical members of the Church,) to chant the Prayers and Litany, and to form an effective part of the Choir, as was universally the case in former times.

SECTION XX.

ON THE UNIFORM MANNER OF PERFORMING THE CHORAL SERVICE.

HAVING concluded our consideration of the members of the Collegiate Churches, it is now in place to consider the peculiar service they perform. In pursuing this enquiry, the best course apparently will be, to take in order the various directions and Rubrics of the Prayer Book, at the same time noticing all usages which are not contradicted by them, and are supported by sound precedent.

The first passage to be considered in one in the prefatory Section, "Concerning the Service of the Church." This enjoins, that "whereas heretofore there hath been great diversity in saying and singing in Churches within this Realm; some following Salisbury use, some Hereford use, and some the use of Bangor, some of York, some of Lincoln; now from henceforth all the Realm shall have but one use."

This has reference, of course, to one uniform Liturgy, not to the employment of one uniform tune in all Cathedrals. In a subordinate sense, however, this would seem to recommend an uniformity of principle in the performance of Choral Service: an uniformity plainly enforced by the original choral documents of the reformed Church of England. The principle they enforce is this, that all the parts, without exception, directed "to be sung or said," ought to be sung in Choirs: the apparent alternative being merely a recog-

nition of the system usually adopted in Parish Churches, and restricted to them: besides those parts of the Service (as the chanting of the morning and evening prayers) about which the Rubric is silent, but which documents prove had been chanted in Choirs ever since the Reformation. This principle extends to many other circumstances of divine worship: but it does not exclude a great variety in detail, as to the method of carrying out the principle.

This injunction, however, has not hindered a diversity from still existing, not only as to the mode of the Choral performance, but as to the use of the Liturgy itself. The modern Bangor use, for instance, in the "Order for Morning and Evening Prayer," instead of "daily to be said and used throughout the year," reads, "on Sundays, Holidays, and Eves." The York use omits the singing of the Litany, and Nicene Creed. The use of St. Paul's omits the Rubric in the Morning Service, "In Choirs and places where they sing, here followeth the Anthem." And one very general use has obtained, from what particular Church derived I know not, of omitting several Rubrics after the Communion Service, the fourth in particular. By what authority these several Churches have practically altered the Prayer Book, it would be difficult to determine. At all events these diversities have been regarded as of authority, and have been extensively followed throughout the kingdom.

One main object of this work shall be, to show that there exists an authority paramount to those of individual collegiate establishments, and to warn inferior Churches from following the examples of those places which ought to be their instructors, but have been their misleaders.

SECTION XXI.

OF THE CHARACTERISTIC FEATURES OF THE CHORAL SERVICE.

THE principal feature of the Choral Service is that sort of unmetrical song which is commonly called the Chant; and which, though admitting of great variations, forms the basis of the whole musical performance.

The rationale of the Chant will be examined fully in its proper place. At present the essential parts of the Choral Song will be briefly stated.

1. The Chanting by the Minister of the sentences, exhortations, prayers, and Collects throughout the Liturgy, in a monotone, slightly varied by occasional modulations.

2. The alternate Chant of the Versicles and Responses by the Minister and Choir.

3. The alternate Chant, by the two divisions of the Choir, of the daily Psalms, and of such as occur in the various offices of the Church.

4. The singing of all the Canticles and Hymns, in the Morning and Evening Service, either to an alternated Chant, or to a more intricate style of Song, resembling Anthems in their construction, and which are technically styled "Services."

5. The Singing of the Anthem after the third Collect both in Morning and Evening Prayer.

6. The alternate Chanting of the Litany, by the Minister and Choir.

7. The singing of the Responses after the Commandments in the Communion office.

8. The singing of the Nicene Creed, the Sanctus, and Gloria in Excelsis in the Communion Service Anthem-wise.

9. The chanting or singing of those parts in the occasional offices, which are rubrically permitted to be sung.

The omission of any one of the above parts, in regular Choirs, however largely sanctioned by practice, is an essential violation of the system, impairing its effect, and destroying its proportions.

In Parish Churches, indeed, full license is given to omit the Choral mode: but in all endowed Choirs, its full observance ought to be regarded as a matter of reverent obligation. We proceed now to consider the extent of that obligation.

SECTION XXII.

ON THE DEGREE OF AUTHORITY WITH WHICH THE CHURCH OF ENGLAND HAS PRESCRIBED THE CHORAL SERVICE.

THERE are cases, in which the lawful recommendation of a superior, however mildly expressed, will be as imperative as a command, to one constrained by that law of love, which enters into true obedience, and which, however incapable of being uniformly felt towards the mediate channel, is due to the source of all authority, even to God. Such cases are eminently the recommendations of the Church of England. And although in some instances these may have become impracticable, for reasons which our reformers may be considered as having foreseen, yet in whatever particulars her intimated will has been scrupulously acted upon, during times of strictest and most conscientious observance, in these we are bound to restrain our private judgment, and to conform to her gentle precepts, enforced by such authoritative practice.

Now, if it can be proved, that the choral recommendations of our Prayer Book have been the rule of the Collegiate Churches from the beginning; that in these the Church expresses her approbation of an order which godly custom and grave authority had made universal: and if, besides, it can be shewn, that a consistent harmony has been designed in this part of her discipline, it must surely be a sign of wanton waywardness to

contravene the spirit of her system in this respect, only because there may be here wanting the stern coercion of a direct command.

But a closer examination of the Rubrics, and a comparison of the different editions of the Prayer Book, taken in connection with the unbroken practice of the Church of England, will shew, that something more is intended than permission, nay, that a positive injunction is conveyed to our Choirs.

1. In the first book of King Edward VI. the injunctions for singing the different parts of the Communion office are imperative[1]: and the reading of those parts is merely a matter of permission; and that in these places only where the compliance with the rubric would be difficult, namely, where there are no Clerks[2]. So that the utmost that this rubric amounts to, is in fact a permission to Churches which have no regular endowment for the purpose to dispense with Clerks, that is, a regular Choir. It absolves Parish Churches from supporting a Choir by rates, or otherwise. But as no such dispensation is given to Cathedrals to disobey their statutes, which require the support of full and sufficient Choirs, this rubric enjoins the singing of the prescribed parts in their places as imperatively as the compliance with any part of the Prayer Book.

In the office for Morning Prayer prescribed by that book, the injunction is indeed less imperative. It there

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[1] "Then shall the Clerks sing in English for the office, or Introit," &c. "The Priest shall begin, 'I believe in one God;' the Clerks shall sing the rest," &c. &c.

[2] "Where there are no Clerks the Priest shall say all things appointed here for them to sing."

says, in the rubric before the Venite, "then shall be said or sung." But then, there is a direct command in the rubric for the first Lessons, "that in such places where they do sing, there shall the Lessons be sung in a plain tune, after the manner of distinct reading." The places where they do sing, manifestly means those places where a Choir forms part of the foundation. The rubric then sanctions, at least, the existence and usages of these establishments. But since, by this Book, the chanting of the Lessons is positively enjoined in such places, it would be inconsistent and absurd to suppose that the chanting of the Psalms and Canticles, so much more fitted for musical recitation, was not obviously implied. We must reasonably imagine that their performance was so clearly taken for granted, as an immemorial usage, that a specific direction was thought unnecessary.

The first Book of King Edward continued but a short time in use. In the second Book many alterations were made, and many of the Choral rubrics were omitted[1]. In the subsequent editions they were partially restored. But what is remarkable as a matter of testimony is this; that we have an uninterrupted series of Choral services composed for our Church, from the time of King Edward till the last revision of the Prayer Book: and from these we ascertain, that the Choral injunctions and recommendations were strictly observed in all cases, that were consistent with the alterations of the Prayer Book itself. So that the recommendations of the Litany were plainly acted upon as commands.

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[1] *E. g.* for the Lessons, Introit, Creeds, Sentences for the Offertory, and Sanctus.

Besides this, we find[1] that those parts of the Liturgy which are not expressly mentioned by the Rubric, the prayers and responses, for example, were set to music; and that their musical recitation was the practice of the Church, is evident from the complaints of the Puritans, who objected to this, as well as to all other decent and Catholic observances of the Church of England[2].

But now let us proceed to our present Prayer Book, as finally revised in 1661. Now, the only injunction in the Common Prayer Book as to the Choral Service, which leaves no apparent discretion to Choirs, is that very one which modern Choirs have taken upon themselves specially to violate, namely, the performance of the Anthem after the third Collect, both at Morning and Evening Prayer. But it is remarkable, that this rubric occurs in none of the former Books. Yet the spirit of our reviewers is here plainly shewn. They hereby manifested a desire to keep up the pious usages of the Church, which had

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[1] From the works of Marbeck, Tallis, Barnard, Lowe, Clifford, &c., which will be largely quoted in the sequel.

[2] In 1549, the prayers were chanted in parish Churches, as appears from Bishop Burnet, who relates that "there were two things much complained of: the one was that the priests read the prayers generally with the same sort of voice that they had used formerly in the Latin service; so that it was said, the people did not understand it much better than they had done the Latin formerly. This I have seen represented in many letters; and it was very seriously laid before Cranmer by Martin Bucer. The course taken in it was, that in all parish Churches, the service should be read in a plain audible voice; but that the former way should remain in Cathedrals, where there were great quires, who were well acquainted with that tone, and where it agreed better with the music that was used in the anthems." Burnet adds some objections to the Choral mode, which however deserve little attention, as he was notoriously prejudiced against a mode of performing service, into the merits of which his education and habits prevented him from entering. *Vide* his *History of the Reformation*, part ii. book i.

been traditionally followed, securing their future observance by the express language of authority. It cannot be imagined that they intended a more diligent observance of an usage that had been merely traditional, that was indeed extraneous to the Liturgy, than of those which the former rubrics had expressly recognized, and which the custom of the Church had strictly kept up. I apprehend, that the universal recognition of this custom, as a law, by all Choirs, was the very reason of positive injunctions on the subject being overlooked. Let us observe the wording of this Rubric. "In Choirs, and places where they sing." That is, in places where by custom they sing all those parts of the Service which the Rubric directs to be said in Parish Churches, or places unprovided with Clerks; to be sung in places where their performance is practicable. The practice of the Church, and her spirit also authorize us to interpret the words "where they sing" thus: "in all places where all those parts of the Service recognized by this Book as Choral, namely, the Litanies, Psalms, Canticles, and Creeds, are duly performed." But besides this we find, that the rubrical recommendations to sing certain parts of the Service wanting in the first Prayer Book, were subsequently added, and stand in our present Prayer Book: and yet documents prove, that these parts were always sung from the first. For example, the Rubrics before the Te Deum, the Apostles' Creed, the Evening Psalms, the Litany, &c.

From what has been said, it must follow that no distinctive part of the Choral Service can be rightly omitted, unless some reason can be found more stringent than the will or recommendation of the Church. Now three reasons only can be assigned for that lamentable mutilation of the Cathedral mode

sanctioned in some modern Choirs. The first is, inability. This excuse is altogether inadmissible. In all the Cathedrals and Colleges where the Choir forms a part of the foundation, due provision is made by the statutes as has been shewn, for the maintenance of both priests and laymen, who should be competent musicians. If inability exists, the fault lies altogether with the guardians of those foundations. The second excuse is, the undue lengthening of the Service. But the Choral Service properly performed need not be much longer than the Parochial; especially were all the innovations of modern times omitted, to which the prescribed parts of the Service too often give way. The last objection, and this involves most serious considerations, is one founded altogether upon private judgment. By many, parts of the Choral Service are censured as unnatural, or as unedifying: as rather hinderances to devotion, than promoters of it. In the first place, let it be remarked, that such opinions are not the expression of the universal judgment of any portion of the Church; they are altogether private. In the next place, these are generally expressed by persons who have either no sound knowledge or no experience in the matter. But above all, they are in express contradiction to the sanction of the Church of England. It is impossible to reprehend too earnestly such an unwarrantable exercise of individual opinion, especially when employed in mutilating the Services in those Churches, which ought to be the exemplars to the land. The bad consequences of such arbitrary and presumptuous proceedings are too evident. If the worship of God be a matter of the most deep and grave importance; if every particular connected with it be an object that deserves the most

reverent care of those who are called upon to administer it, then how lamentable must it be, to find the decent order, in the particular of sacred music, so deranged, as to make the finding of any settled rule difficult, nay, impossible, were reference made to the present practice of the Church alone. The fact is, that there is not wanting sanction for the omission of any one part of the Choral Service, however essential or characteristic: so that to say what are its essential features would be impossible, were all the variations of modern fancy to be our standards. But it is strange that a liberty should be assumed of controverting the acknowledged practice and recommendation of the Church in some particulars, while others, which are only tacitly permitted by her should be held inviolable. Thus, we have no rubrical sanction for the alternate reading of the Psalms in Parish Churches. And yet, although we are told, upon the testimony of Bishop Burnet, that Bishop Bedell objected to this custom, as being unrubrical, yet no Clergyman could now venture so far to assert his private judgment, as to contradict the universal usage of the Church. And unquestionably it would be presumptuous to do so. This is an instance in which universal sanction, uncontradicted by any positive rule, has become a law. But just as strong a case, nay stronger, because fortified by rubrical recommendations, may be made out for those parts of the Choral Service against which so many cavil. Till very modern times, their observance was as universal in all Choirs, as the practice abovementioned was in Parish Churches. So that exactly the same regard, and no more, should be paid to private views of edification, in one case, as in the other.

But if we regard the practice of the Church universal, a sanction such as the Parochial mode altogether wants, is given by antiquity to all the characteristic parts of the Choral system, as it will be the endeavour of the following section to show. Meantime let me briefly urge two weighty considerations against innovation. The first is, the risk that is incurred, of contradicting the primitive spirit of Christian worship: of attributing, either directly or by implication, to the Cathedral Chant the charge of superstition, or absurdity, and thereby involving the first compilers of Liturgies, nay, apostolic men and Apostles themselves, in this charge. The second is, the risk of impairing the unity of effect, and the deeply moral impression which has been systematically intended by that mode. Next to the careless performance of the sacred offices, no more effectual method could be devised, for impairing reverence, and hindering a true Catholic spirit of devotion. The fabric of our Church, both internal and external, has been built up by master workmen. The names of its primitive architects have been lost to us, and the full scope of the plan traced out by their comprehensive wisdom may yet remain to be recovered: but let us beware, lest, in divesting the building of what may appear to be mere subsidiary ornaments, we may be in fact marring its integral proportions, and introducing discordancy into those parts of the edifice yet permitted to remain: lest in a zeal for what we may call reformation, we really bring in the principle of revolution; and in a mistaken endeavour for God's glory, we substitute the inevntions of men for that which may be, for aught we know, the teaching of heavenly wisdom.

SECTION XXIII.

OF THE UNIVERSALITY AND ANTIQUITY OF THE CHANT.

In every part of Christendom, where the Apostolic order has been recognized, the characteristic principle of Cathedral worship, the Ecclesiastical Chant, has obtained.

I do not speak now, of course, of Communities which of set purpose have rejected every characteristic of Catholic order. But it is a positive fact, that while the Anglican Church has retained the Choral mode in her Churches, it appears from the rituals published for the use of the Lutheran Churches in Germany, at the time of the Reformation, the same system was adopted by them[1]. And although these rituals unhappily fell into disuse, yet, even to the present day, the Lutheran Churches of Sweden and of Iceland, retain, among many other primitive usages, the ancient custom of chanting the prayers during certain parts of their services.

The Eastern Churches, also, which have maintained for a long series of ages a most jealous independence of

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[1] Burney, in his *History of Music*, (vol. iii. p. 33,) says, that the ancient Ecclesiastical tones still regulated the music of the Lutheran Church at the time of the Reformation. He refers to one of their "Kirchenordnungs," or Liturgies, for the Reformed Church, printed at Basle in 1565, and another at Leipsic, in 1621.

The Author has examined several of these, particularly one printed at Wittenburg, in 1554, and another at Luneburg, 1643. The music is set to the Collects, Creeds, Preface, Versicles, Canons, &c., in German as well as in Latin.

the Western, have uninterruptedly kept up, at least in their principal places of worship, the Ecclesiastical Chant, both in Prayers and Psalmody. And the constant tradition of the Church has been, that the Chant was derived to the Western from the Eastern portion of Christendom.

But there is strong testimony that the practice is of still higher antiquity. By some, the Chant is supposed to be derived from the recitative of Roman tragedy, which was itself borrowed from Greece. The analogy between the two is confessedly striking. Yet I must express more than a doubt as to the direct adoption of any accessary of Christian worship from such a source. When it is known how strong was the abhorrence of the early Christians of any participation in heathen festivals, the theatrical performances of Greece and Rome being intimately connected with idolatrous worship, it is next to impossible to believe, that they should have adapted the prayers addressed to the true God to those strains which were intimately associated with rites held by them in utter abomination. The analogy between the recitative of tragedy, and the Chant of the Church, and the adoption of the latter, may be accounted for upon one and the same ground, which I shall endeavour to explain.

The musical recitation of the prayers by the Jews is analogous to our use. Now it cannot be for a moment held that the Jews derived any practices of their synagogue from the Gentiles. This would be most abhorrent from their national character, their religious feelings, their rigid adherence to ancient traditionary custom. Neither can it be supposed that they copied the Christians.

But it is quite consistent with the whole tenor of their conduct to believe that the early Christians adopted such parts of the Jewish ceremonial as were not connected with ordinances abrogated by the death of Christ. It has long ago been abundantly shown, by able authorities[1], that the outward government of the Christian Church was, by Divine guidance, modelled upon that elder pattern. Some of the accessaries of Divine worship themselves: the lights, for instance, universally placed upon the Christian altars, were adopted from a practice in the Synagogue; a significant emblem, borrowed from the Temple Candlestick. The white garments, also, of the ministers were adopted from the same source. And in the more spiritual parts of the worship, the early Church imitated the example of the blessed Lord, who formed that prayer which he enjoined on his followers for perpetual use, out of petitions already in use among the Jews. They continued the use of those Psalms which formed the groundwork of their ancient Liturgy; and this continued use became one of the chief characteristics of Christian worship. And with the Psalms themselves it is not to be believed that they did not adopt the manner of their performance also.

Now the Hebrew Psalmody, though doubtless much debased, from the high degree of perfection which characterized it during the times of David and Josiah, retained nevertheless its most characteristic feature, namely, its alternate or antiphonal mode of performance. This alternation, which is the fundamental feature of ecclesiastical Chanting, is also that of Hebrew Poetry,

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[1] See especially the learned *Sermons upon the Christian Ministry*, by the Rev. J. C. Crosthwaite.

and consequently of Hebrew Music. The moral antithesis which is called parallelism, which enters into the formation of all sacred songs, required of course a corresponding antithesis in the music which accompanied them. This alternate mode of recitation must be obvious to the most careless reader in many of the Psalms. Now we must surely admit, that the music to which the inspired King of Israel set the Psalms, must have been strictly appropriate, and therefore antiphonal. Indeed any other arrangement would be obviously injurious to their effect and meaning. But this is no matter of mere reason or conjecture. Several passages of Scripture distinctly show us that the sacred Songs, both of the inspired servants of God on earth, and of his angels in heaven, bear the antiphonal character.

The Jewish origin of the Christian Chant being thus presumed, it remains to observe upon the analogy subsisting between that Chant, and the tragic song of Rome, or rather of Greece, whence the Roman was borrowed. This analogy is one which prevails in many things besides the sacred music. It obtains largely in the most ancient poetry. There is a remarkable resemblance between the strophes and antistrophes of the Choral odes of Grecian Tragedy, (which odes were uniformly accompanied by appropriate music) and the alternations of many of the Psalms and of the poetical prophecies of Holy Scripture: with this difference, indeed, that the parallelism of the Grecian odes was generally, but not uniformly, metrical: whereas that of the sacred poets was sentimental: the Hebrew poetry being a metre, as it has been well expressed, not of syllables, or words, but of thoughts. Another characteristic feature of the most ancient Grecian choruses

is this, that they were purely religious: celebrating some event of ancient mythology, the achievements of their ancient gods and heroes; in most of which strong traces of sacred history, distorted indeed and perverted, may be found. These sacred Odes of Greece existed in that country beyond the reach of authentic record: far beyond the time of Thespis, the reported founder of their Tragedy. Now, since we find in these ancient Odes two of the most remarkable features of Jewish lyrical poetry, parallelism, namely, or the antiphonal principle, and a religious character, the presumption is surely well-grounded that the Greeks derived their poetry and music, or the greater part of it, from that same source whence they derived their alphabet; namely, from Palestine, through the intervention of the neighbouring nation of Phœnicia, who in their language, and we may believe in many of their customs, bore a family resemblance to the Jews: both having sprung from the same Shemitic stock. But this theory will be strengthened, if the conjecture of Sir Isaac Newton be admitted, that the emigration of Cadmus (whose name is obviously of Shemitic origin) and of the Phœnicians, was occasioned by the conquests of David. The same Colonists who introduced the Oriental alphabet (for the Greek is nothing more than a slight modification of the ancient Hebrew, or Samaritan) may be naturally supposed to have introduced other arts of civilization. And when we find that the monologue of the Grecian drama was recited in a musical tone, we may surely believe that this practice was also taken from the Jews, among whom it subsists to the present day.

To this source, then, we may believe that sacred intonation, that antiphonal recitation may be referred, which, though brought to a high degree of perfection

by the civilized Greeks and Romans, has been derived, doubtless from the same, or rather from a patriarchal original, to all the nations of the world. The amazing coincidences between many particulars of the true God in times of old, and those of more recently discovered nations, it is beyond our present purpose to notice even passingly. But the peculiar voice of prayer, our more immediate subject, has been heard among the North American Indians, and among the South Sea Islanders, thus awfully attesting the universal influence of the God of Shem[1]. And among the latter people, we have to refer to the minute descriptions[2] of the observant English navigators of the last century, to show us, that religious songs and dances were observed among them, bearing strong analogies in their antiphonal character, to the most civilized Gentile copy of the sacred original.

We have therefore the strongest possible sanction of universality as regards the human race, of catholicity as regards the Christian world, and of special authority as regards that portion of the Church to which we belong, for its continuance, and for recognizing the Chant as well in prayers as in thanksgivings, as literally the VOICE OF THE CHURCH: and therefore of special obligation in those places where the pious endowments of past ages have, among other special objects, been directed to this end.

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[1] From this and many other circumstances, the Jewish origin of the Americans and Polynesians has been inferred. But how can we account for their having utterly lost the art of writing, and of civilized habits, to say nothing of their peculiar religious rites? Their patriarchal origin, however, in times antecedent to Moses, may sufficiently account for the phenomena, if indeed these were not rather the characteristics of all the descendants of Noah before idolatry had set in.

[2] *Vide* CAPTAIN COOK'S *Third Voyage.*

SECTION XXIV.

OF THE CHANT, THE BASIS OF THE CHORAL SERVICE.

It has been already observed, that the Chant is the basis, the very principle of Church Music. But it is a great, though common mistake to suppose, that the Chant is confined to those parts of the Service only which are performed by a chorus of many voices, as the Psalms and Hymns. It pervades the entire Service, and is in fact, the tone of solemn exhortation, supplication, and praise, which distinguishes the language of God's public Service from all ordinary speech, and which moulds together the entire Ritual into one harmonious whole.

A common objection is made as to the unsuitableness of the musical tone to prayer. Now to the idea that music in itself is unsuited to prayer, the Psalms give the most palpable and evident contradiction. For what are a large proportion of those holy songs but supplications and petitions, as strictly deserving the name of prayer, and as entirely partaking of that character, as any of the Collects of the Church? And yet none scruple to sing these: nay, all must confess that such a scruple would be impious, since their inspired authors themselves appointed them to be sung in the Jewish Temple. And in what does the sacred music of the whole Christian world, whether the modern metrical psalmody, or the more ancient method, mainly consist, but in the direct use of the Psalms, or in adaptations from them?

That the tone of prayer used in our Choirs is ancient and universal has been already shewn. That it is natural, has been ably argued in a recent essay[1] on the subject: being the very tone of earnest, but not unnaturally excited feeling: which thus unconsciously manifests itself among mankind, in the deep expression of joy, of grief, of entreaty, or of triumph: the musical, that is, the sustained notes, the perfect sounds of the human voice being naturally employed on these occasions.

But a great confusion of ideas prevails as to the use of the term natural. By some this is understood to mean, unpremeditated: by some, familiar; by others, unaffected: while in general an undefined notion, mixed up of all these significations, prevails in the minds of those who censure the more solemn recitation of the prayers. Now the first of these meanings has obviously no place in our Liturgy. As the form of her services has been ordered by the most careful foresight: so the due recitation of her offices is a matter requiring the most reverent preparation. And as for familiarity, every incident of her Service excludes this idea. If we worship God in places of a more grave and awful architecture; if the garments of his ministers are such as to betoken a peculiar sacredness; if the gestures used in his service are more collected and reverential than those rendered to the greatest earthly potentates; if our prayers and praises are clothed in the holiest garb of antiquity and of the most divine poetry, elevated immeasurably far above the gravest secular discourse; what can hinder it that the utterance of those prayers should assume a solemn character, so as to devote to God's

[1] *An Apology for the Cathedral Service.*

service, not the broken and unmusical sounds of common conversation, but the full melody of the noblest organ of the human frame?

But if by natural be meant unaffected, no mode of recitation is more calculated to repress all affectation: while it restrains within the channel of solemn tones the voice of those whose injudicious inflections, through want of taste or skill, would mar all decent effect, it no less restrains the ambitious and conceited efforts of a rhetorical declaimer[1]. Affectation does not mean the assumption of a more elevated manner on proper occasions: it is that indescribable offence against good taste and propriety, which arises from a want of simplicity, and consequently of truth and sincerity in the speaker, who is either engrossed in self, and thus aims to create an effect, or else who endeavours to give expression to sentiments which he does not duly feel.

It is quite as natural to man to have awful and serious, as familiar feelings: impassioned energy is quite as natural as the calmest self-possession of every-day intercourse. And all minds, cultivated or uncultivated, if endued with the common feelings of humanity, will instinctively give to solemn poetry a more measured and deliberate recitation than to ordinary, unimpassioned prose[2]. This principle is universally recognized: but

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[1] See Dr. Bisse's *Rationale on Cathedral Worship*, who uses this argument among others. The whole of his Sermon is worthy of deep attention.

[2] Dr. Bisse remarks that the Psalms of David, and other spiritual songs recorded in holy writ, "which are all poems indited by inspiration, cannot well be recited without singing or an harmonious pronunciation, poetry and harmony being made to go together, and to act in conjunction."

the keeping of a due medium in this respect is continually marred by the influence of a vitiated, vulgar, or grovelling taste or education.

But between the recitation and the language of poetry itself, a strong analogy subsists. No one will censure the verse of Shakespeare as unnatural, because it runs in metre. Nay, no uninspired language speaks the voice of nature more strongly. But familiar it is not, being neither the measure nor the phraseology of every-day life: affected it is not, as it neither exaggerates, misplaces, nor mistimes the workings of the human heart.

It may be said, however, all this is granted: yet though a more solemn modulation of the voice may be proper, the sustained and monotonous Chant of the Cathedral is an exaggeration of this principle, and is nowhere found in nature. And no one could recite poetry in such a tone without offence to the ear and to the taste.

To this may be answered, that though the analogies we have above remarked do prevail, yet a wide difference subsists between things human and divine. All secular oratory or poetry, when recited, is more or less an imitation. The unpremeditated feelings of the heart are there represented: and consequently the ordinary modulation of the human voice must be to a degree imitative, though heightened by that colouring which, while it copies nature, yet throws a more than ordinary light around it.

Hence, in the choral canticles, hymns, and anthems, which partake, though in a more exalted degree, of the character of secular poetry, the music of the Church imitates by its modulation the several rises and falls of

these workings of the heart. And hence, also, in the Church of England the Lessons[1] are not chanted, but read. The instinctive good taste of the revisers of the Liturgy taught them, that the Lessons being narratives, orations, records of appeals to men, or writings of an epistolary character, require that method of reading which should be, within due bounds, imitative. But with the prayers the case is far different. These are uttered by the Minister of God, not as an individual, but as the instrument and channel of petitions of perpetual obligation, the supplications for all those gifts of God's grace which are needful for all mankind while this frame of things shall last. The prayers are not like the Psalms and Canticles, the expression, the imitation, or the record, of the hopes and fears, of the varying sentiments, of the impassioned thanksgivings, of the meditative musings of inspired individuals, or of holy companies of men or angels; they are the unchangeable voice of the Church of God, seeking through one eternal Redeemer, gifts that shall be for everlasting. And hence the uniformity of tone in which she seeks them is significant of the unity of spirit which teaches the Church universal so to pray, of the unity of means by which her prayers are made available, of the perfect unity with God her Father which shall be her destiny in the world to come.

It has ever been the desire of enlightened devotion to present the choicest of what man has to God, to decorate his outward service; to which the highest resources of constructive skill, and of that genius, called Wisdom in Holy Scripture[2], have in the best ages of the Church

[1] See a subsequent section on the Lessons for further remarks on this subject.

[2] Exodus xxxv. 35.

been subservient[1]. Now it must be considered, that the speaking tones of the voice are in themselves defective. Whether it be from the great rapidity and perpetual shifting of the human ideas, or from any similar cause, it is not easy to decide, but certain it is, that every articulate sound, which is not musical, is in fact, a succession of half and quarter tones, so varying and rapid, as to give no time for the nicest ear to catch any distinct note; and thus a confused sound is made, analogous to the impression made upon the eye by the rapid succession of various colours. Whenever any one tone of the voice is perceptibly sustained, it is musical. Upon the proper use of this sustentation, the chief skill of harmonious recitation, whether of poetry or prose, depends. A musically speaking voice is that which instinctively knows how to diversify with such an occasional sustentation the cadences and modulations of ordinary speech. The whine or sing-song manner of speaking or reading, on the contrary, is the undue predominance and unskilful use of the sustained notes. Now, music is the very perfection of speech. All abrupt and indistinct transitions are avoided: while the distinct succession is so modulated, as to produce that effect which is called melody[2]: and so as to express in an eminent degree, all

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[1] "Chanting is a degree and advance in dignity above the distinct reading or saying used in the Church, as that is and ought to be above that manner of reading and speaking, which passes in common conversation, and intercourse among men." . . . "What is singing, but a melodious way of speaking?"—Dr. Bisse.

[2] "Melody is a series of sounds more fixed, and consequently more lengthened, than that of common speech, arranged with grace, and with respect to time, of proportional lengths, such as the mind can easily measure, and the voice express."—Burney, Preface to *History of Music*, p. xvii.

the passions and feelings of man's nature. But so rare is the judgment which can regulate this modulation, so impossible to command that presence of mind, which upon every sudden emergency of human life, would place each note in its proper or expressive place, that to hope for or to attempt the common use of music, would be as futile and ridiculous as to speak in poetry or in rhyme; that is, always to range the most appropriate words in the most expressive and harmonious order.

But in the deliberate addresses to Almighty God, whence human excitement is excluded, nothing may hinder the employment of the unmutilated fulness of the voice.

Having thus endeavoured to show at once the antiquity and the fitness of the Chant, it remains to exhibit its principle, as recognized by the Church of England.

The analogy between poetry and music has been already several times adverted to; and indeed it would be impossible, in a treatise of this nature, to do otherwise. The Choral mode is in a manner, a song throughout, exactly as the service itself is poetry throughout, in its most exalted and comprehensive sense. Of the poetry of the Psalms and Hymns it is needless here to speak: so obvious is their character in this respect. Their poetical construction has been demonstrated by divines of the highest learning and genius. But the prayers themselves are essential poetry. Though not metrical, and as such, wanting in one qualification of poetry properly so called, yet they have a tone and spirit which raises them above all mere human language: they have that melodious rhythm, which is but the outward exponent of a regular and systematic marshalling of elevated

thoughts and aspirations, and they awaken, but to a godly and imperishable end, those apprehensions of the sublime, the pathetic, and the beautiful, which it is the highest art of poetry to command. Now if the prayers be in this essential, yet not strictly formal sense, poetry, so their Choral recitation may be considered essentially, but not strictly, song. The Choral Chant recognizes the connection subsisting between the prayers and praises of the Church, by a cognate, and most expressive analogy: by an unity of plan throughout, which yet admits of the most significant and happy variety.

But here I must animadvert upon notions, unhappily, too commonly prevalent, respecting the reading of the service. Some conceive that because regular chanting is generally in a monotone, therefore it is right to read the prayers in a sort of monotonous whine. Now, whatever the origin of common reading or recitation may be, it is certain, that reading and singing are different arts, and the same principle which enjoins the best manner of using that which is most perfect in its kind, that is, singing, in the service of God, enjoins also the best manner of using that which is less perfect, that is, reading. If chanting is considered proper to be used, let it be real chanting, not a hybrid imitation; though it must be remarked, it is absurd to chant the prayers, if the Psalms and responses are read. But in reading, it is essential that all due emphasis and intonation, demanded by intelligent recitation, should be used, not with exaggeration, but sufficiently to discriminate prayer, praise, narration, interrogation, and all the other properties of composition, and this in a natural but reverent manner. That most absurd and mischievous maxim (laid down by those who either have no taste

or feeling, or will take no pains, and think that all other persons are like themselves) that men in Divine Service are to read as if they were mere machines, is too repugnant to common sense to require refutation. I must only say that slovenly and careless reading, or what appears to be such, is quite as much a mark of affectation, as pompous declamation. But in avoiding one extreme men commonly fall into the other[1].

The musical tone being then the main feature of the Choral Service, it remains to consider the form in which it is developed, the true idea of the Chant. Now this is essentially antiphonal or responsive. The alternate characteristic of the Psalms and Hymns, pervades, though less obviously, the Prayers. In these throughout the Liturgy, the Priest or Minister, and the people, vocally represented by the Choir, bear each their part: the Choir closing each petition offered up by him: thus at once manifesting a holy emulation, a deferential following of the Minister of Christ, and asserting their privilege as members of his universal body. These responses are made either by the repetition of the same words as those uttered by the Minister, as in the beginning of the Litany, or by the completion of a sentence, the first clause of which is uttered by him, as in the versicles and suffrages, and in the Collects, which are summed up by the congregational Amen. In the first of these cases, the modulated Chant of the Priest is repeated, or imitated,

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[1] "Some, through unskilfulness in elocution, borrow a corrupt imitation of this manner to strengthen their utterance in assemblies, and assume a tone in their praying and preaching; not considering, that in chanting, though this be natural and pleasing, yet in speaking it becomes affected and offending, and that chanting misapplied, falls under the appellation and censure of canting."—Dr. Bisse.

in harmony, by the Choir: in the latter case, the Choral response forms either a cadence to the monotone of the petition, or forms the second part of a strain begun by him. Thus the antiphonal character is preserved throughout the entire Prayer-Book, and enters into the combinations, however diversified, of every Chant, Anthem, and Service.

If this principle be once recognized, it will be seen what injury it must suffer by the inconsistent practice of discontinuing the Chant in some parts of the service, and retaining it in others. Some Choirs lay it down as a principle that those parts only which are usually accompanied by the organ should be sung. This is in effect to erect an arbitrary and unauthorized barrier between the spirit of David's Prayers and of the supplications of the Church. Others, according to the modern and degenerate practice of Christ Church in Oxford and King's College in Cambridge, read the prayers, while the responses are chanted: thus marring most discordantly the connection, the unity of the prayers themselves. For such practices there is no ancient authority whatever. And on every other ground they are utterly inexcusable. And if this obligation be neglected, what hope is there that a regard for any other obligation will be observed, whenever that most short-sighted plea, private judgment, or that most insidious, fallible, and tyrannizing authority, public opinion, is put in competition with the ancient prescription, deliberate wisdom, and prospective piety of the Church Universal, of which our Collegiate foundations ought to be the conservators? If contempt has fallen upon those venerable institutions in later times, the cause has not been a blind adherence to obsolete customs, (for if we call their customs obso-

lete, it must follow that we shall involve the Liturgy, and the Scriptures themselves, in the same censure,) but rather those blind mutilations of a consistent plan, those infringements of a decent order, which have impaired the significancy of what yet is suffered to remain.

We now proceed to examine the successive details of the Liturgy itself.

SECTION XXV.

THE RUBRICS BEFORE MORNING PRAYER.

¶ *The Order for Morning and Evening Prayer, daily to be said and used throughout the year.*

On this first Rubric it may be observed, that the two offices of Morning and Evening Prayer (in which, of course, the Litany and Communion are not included,) are placed by our Church upon the same level, as to the frequency with which they should be administered. To carry out the spirit of the Church's regulations, they should be performed in Choirs with equal fulness and solemnity. A contrary practice, however, often prevails. In a great many Choirs, more pains are taken with the Evensong than with the Matins, and in some the latter is merely performed parochially; and, as before observed, in some places, on Sunday mornings, when, of all times, there ought to be the greatest solemnity, there is a meagreness, unknown throughout the rest of the week, and an absence of any music whatever.

Now the early hours of the morning are those in which there is an instinctive impulse, on the part of the whole creation, to rejoice; and especially of all true Christian hearts to bestow the freshness of their awakened faculties, at that season when the sun is rejoicing to run his career, on the happy business of telling God's loving kindness early in the morning. Such was the feeling of the primitive Church, whose offices of lauds and matins consisted mainly of thanksgiving. And such is the

feeling of our Church, in this, as in everything else, the conservator of the pure spirit of antiquity. Her matin service has a character eminently jubilant; for instance, the Venite exultemus, the Te Deum, in which the most expanded sentiments of praise are joined with supplications for grace during the temptations of the coming day; the Benedicite, the Benedictus, and the Jubilate; and especially that most sublime Christian Hymn, used when the Resurrection of Christ is celebrated. So that on every account, it would seem that if on either service the fulness of Choral accompaniment should be more largely bestowed, this is due to the morning.

The present corrupt practice arises perhaps from three causes, most reprehensible, because perfectly capable of remedy. The first is, the plurality of offices so often permitted to members of Choirs, at the Universities especially, and in the capital Cities. The custom being now to unite the three morning services into one, it would be to the last degree unreasonable to expect the attendance of the same Choir in two places successively for the performance of two full services; as this would not only overtask their voices, but would imply an arrangement of the hours of service, too early in one place and too late in the other; or even if effected, would prevent a performance in one place or the other sufficiently energetic and effective. Hence the shorter office of evening service, not liable to the same inconvenience, is the one generally performed with most care. The second cause is, the interference at the Universities, of other offices closely following, such as the University Sermons, or the parochial duties of such members of Colleges as have Cures. The latter being a mere accident, and no way necessary towards

academical discipline, ought to have no weight: the former is one admitting of an easy remedy, in many ways; and everything ought to yield to the due performance of divine worship. The third cause is, a profane notion entertained by many, that whereas the morning is the fittest time for prayer, the evening is best for a sort of religious relaxation or amusement: they go to the Parish Church for devotion, to the Cathedral to be entertained. Not a word of remark is necessary on this false estimate of the services of the Church; for which, however, too much occasion has been given, by the undevotional manner of those to whom its execution has been entrusted. However, this is but arguing wrongly upon a principle right in itself, and with which I set out, namely, that the morning is the fittest time for devotion. But then I must maintain that Choral music is its legitimate accompaniment.

It is further to be remarked, that as the Church has enjoined the daily use of Morning and Evening Prayer, and as she has made no material difference between their weekday and holiday use, (except in some particulars, that tend to edification, and such as the greater solemnity of certain Festivals may require,) so no material difference should be made in the principle of its performance, though of course a greater fulness should be given to the holiday service. The unchangeable nature of things divine is the reason of the uniformity of the Church's ritual; the same God is worshipped, the same sin deprecated, the same grace prayed for, on one day as on another. And though the weekday is not as holy as the Sunday, yet to those whose duty or privilege it is to attend the daily prayers, the sanctuary and the service celebrated there are equally holy at all times. Two

great objects are regarded in all divine worship: the first is the glory of God; the second, the edification of man. The glory of God, being that great end which demands the dedication of all the heart, mind, soul, and strength, requires at all times of public prayer, the greatest possible degree of inward devotion, and all the majesty of outward homage; and this irrespective of the worshippers. The Holy of Holies in the Jewish Temple, though unseen by the people, or even by any but the High Priest, was more adorned than the more visible parts of the structure. And as to the edification of man, it is most fitting that this good object should at all times be sought by every legitimate means, and without any regard to numbers. Not when two or three hundred, or twenty or thirty, but even when two or three are gathered together, there is Christ in the midst of them: and if in all places, surely in a more peculiar manner in his house. But if edification be confessedly necessary for the multitude, it must be so for each component member; if for the rich, then also for the poor. The Palaces of the Church, and all their decorations, are the inheritance of the Christian poor: and to her festivals she summons those from the highways and hedges; and having freely received from her Master, she freely gives as his steward, to these his pensioners. So that there is a reason of indestructible obligation for the maintenance of the daily service, in all its proprieties, so far as circumstances will allow. In country parishes this is generally impossible. But in all endowed Choirs, it was the original intention, and it is the general practice (the exceptions are of confessedly modern date) to perform the whole Matins and Evensong daily in the manner which it shall be the subsequent business of this treatise to detail.

SECTION XXVI.

OF THE CHANCEL, OR CHOIR.

¶ *The Morning and Evening Prayer shall be used in the accustomed place of the Church, Chapel, or Chancel; except it shall be otherwise determined by the Ordinary of the Place. And the Chancels shall remain as they have done in times past.*

THOUGH it is not the object of this work to enter upon the wide field of Ecclesiastical Architecture, it is obviously in place to make a few observations on the parts of the Church to which the performance of Divine Service is confined.

"The accustomed place of the Church" has reference to Parish Churches; respecting which, in the time of King Edward VI., liberty was given to the Ordinary to enjoin the performance of Matins and Evensong in the Nave, hitherto celebrated in the Chancel or Choir; to which latter place the Rubric of the first Prayer Book confined these parts of Divine Service[1]. This was an arrangement, however, merely of convenience or necessity, in cases where, as in the Churches of St. Mary's, Oxford, or Stratford-upon-Avon, the use of the Chancel for the audible edification of the great body of the Congregation was physically impossible, without the removal of screens, &c. The proper place was, and still is, the Chancel; where, from the instructions of Archbishop

[1] "The Priest being in the Quire, shall begin with a loud voice the Lord's Prayer, called the Paternoster."

Grindal[1], it appears that the Incumbent had his stall. Here the Clergy, at least those assistant to the officiating Priest, ought to remain, even when the Prayers, by the direction of the Ordinary, are read in the Nave: here the Choir, or those assistant in divine service, ought always to be placed; and here the Rector, or Curate, during the former part of the Service, ought to appear in his Surplice as a Priest, instead of remaining, like a layman, in a pew. But in small Churches, and in all where the Chancel is not actually shut out from the body of the Church, nothing can be more absurd than the erection of Reading Desks in the Nave. No Church, however small, ought to be without a regular Chancel; its omission was never known till the last century.

But in Cathedrals and Colleges, the universal practice, as throughout Christendom, so in England, with the two exceptions of Wolverhampton and Manchester, has been to celebrate divine service in the Choir. Armagh was, till of late years, a third exception, the old Choir having been extremely small; but this anomaly has been recently removed.

CHOIR and CHANCEL are convertible terms: the former being more usually applied to Collegiate, the latter to Parish Churches. The word Choir had its origin from the chorus of singers to whose use it was at first chiefly appropriated. The word Chancel is derived from the Cancelli, or partitions which separated this part of the Church from the Nave and Aisles. The word Chapel is used in many foreign countries exactly in the same two-fold sense as Choir is with us, that is, both for

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[1] In small Churches, "the Minister" might "stand in his accustomed stall in the Quire."—*Life*, book ii. chap. 1.

the singers and the place where they sing, and where the Clergy officiate. But probably in the Rubric further allusion may be made, in the use of this latter term, to the usage of many Collegiate Churches, (now less frequent than formerly,) of having early Morning Prayer simply read in the Lady Chapel, or in one of the side Chapels. The Lady Chapel is so used at Gloucester. At Westminster, the early Morning Prayer (revived of late through the growing piety of the people, and now read in the South Transept), was formerly performed in Henry VII.th's Chapel[1]. At St. Paul's, the same service is read in a Chapel at the north-west end of the nave. The Galilee Chapel, that singular structure at the west end of Durham Cathedral, is used for the same purpose. Many like instances might be mentioned. The early Morning Prayer, formerly said in the Choir, then in the Chapter House, (corruptly called the Sermon House,) in Canterbury Cathedral, is now disused. The same is the case in Christ Church, in Dublin, the Chapel at the north side of the Choir, formerly appropriated to this purpose, being now desecrated to the purpose of a Chapter House and Choristers' School. The beautiful Lady Chapel of St. Patrick's has been used since 1820, as a Chapter House; that of Hereford, till lately appropriated to a library, is now in the course of restoration.

The early Morning Prayer now mentioned is not to be confounded with the full Choral Matins, celebrated at a later hour in the Choir. The Church of England has

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[1] "Daily Prayer in King Henry VII.th's Chapel at six in the morning, and a Lecture read there on Wednesday and Friday." The Choral Matins in the Choir were at eight or nine. *Vide* the account of Westminster, drawn up by Dr. Bill, already referred to. STRYPE's *Annals of Reform.*, Appendix No. x., to book ii.

never so far deviated from Catholic precedent, as to perform the full services of the Church elsewhere than in the regular Choir. In St. Peter's at Rome, and in other Basilicæ of the Romish Church, the regular Chancel is disused, except on a few occasions, and the daily service is performed in a side Chapel.

The Choirs of the Oratories of Colleges are called chapels; their naves or vestibules, ante-chapels.

In the primitive Church[1], the part corresponding to our Cathedral Choirs, though much smaller in size, was at first occupied by the inferior Clergy and singers only. Here the Psalms were sung and the Lessons read. It was furnished with stalls, as with us, but not closed in with high screens; and was therefore visible to the whole congregation, who occupied the nave and aisles. The Choir was not open to the laity in general. It was placed just below the steps of the Altar. The Altar was raised by several steps, and occupied the centre of a sort of gallery, or Eastern Transept.

A semicircle behind the Altar, called the Testudo, or Apsis, contained the stalls of the superior Clergy. The Bishop's Throne, slightly elevated, was at the extreme east end. The semicircular, or polygonal termination of the Church, is frequent in Germany and France; but the instances of its original destination are very rare; while in many cases, the corrupt innovations of Rome have occasioned the placing of a second Altar at its extreme end, as at St. Paul's, and elsewhere in Rome; primitive practice sanctioning but one Altar in each Church. In England, the Apsis is not so common:

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[1] See the plates in EUSTACE'S *Classical Tour*, and his remarks. Also GOAR'S *Rituale Græcorum*.

Canterbury, Westminster, Peterborough, and Norwich, afford the most remarkable examples. It is to be presumed that they were originally used as in primitive times, though now no instances are extant. The Apsis at Canterbury has been altered by the subsequent addition of Trinity Chapel; but its original form may be clearly traced. And it is remarkable, that the ancient stone chair used at the enthronization of the Primates[1], stood formerly in the place of the apex of the Apsis, till in very modern times it was removed to its present position in the Eastern Chapel, or Becket's Crown; and here, behind the Altar, Gervaise the Monk informs us, the Archbishops used to sit till the consecration of the Elements.

The proper use of the Apsis was apparently perverted at Canterbury and Westminster, by the placing of the shrines of Kings and Bishops in them. And this disturbance of ancient order was accompanied with the encroachment of a superstition, which paid more reverence to the shrine of a human being, than to the altar of God[2].

At length, both in the Eastern and Western Churches, the Bishop and superior Clergy occupied the Choir, hitherto reserved for the inferior Ministers only, at least during the performance of the morning and evening services. This custom has been, for any thing we know to the contrary, always in use in the British Churches, since the establishment of her Cathedrals. In Goar's Rituale Græcorum[3], the arrangement of the Patriarchal Church

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[1] *Vide* the ground plan in DART's *Canterbury*, and his extracts from Gervaise, alluded to in the text.

[2] The instance of Becket's Shrine is notorious.

[3] *Vide* also the plates in GOAR.

of Constantinople very much resembles, in its general features, that of our Cathedral Choirs.

The Choir, formerly open, as in the Churches of Italy, and most of those in the Low Countries and France, was by degrees enclosed with high partitions of wood or stone, forming backs and canopies of stalls. The high screen, separating the Nave from the Choir, was an innovation, not merely of the Monks, but of the Secular Canons, in the Cathedrals, as we see from the instances of York, Exeter, Lincoln, and other places. An innovation it certainly was, unknown to the primitive Church[1]. It had the effect of shutting out the great body of the Laity from the sight of the Altar and Ministers, and from the distinct hearing of divine worship: a remedy for which was subsequently found, (a very imperfect one, however,) in the admission of the Laity into the part of the Church properly belonging to the Collegiate body only. The Rood-screens in our Parish Churches are comparatively modern: but as these are often formed

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[1] The "holy doors" in the Greek Churches do not enclose the Choir, but the Apsis and the Altar. Goar admits that these are innovations of modern times (pp. 17, 18). At first they were only cancelli, or κιγκλίδες, or as Eusebius styles them, δίκτυα ἀπὸ ξύλου, reticulated wood work, and in fact, resembled our communion rails, which, in spite of all that is said to the contrary, are more ancient and Catholic than the Choir or Rood-screen. The Author must be excused if he altogether demurs to the dogmas of a Society he much respects (the Cambridge Camden Society,) as to rood-screens and lofts. Of course, if ancient, they ought to be retained, as beautiful pieces of architecture: but they are of comparatively modern invention, of local and temporary use (for they were not generally known in Europe, and in England they ceased with the Reformation,) and they form an unnecessary and inconvenient barrier. He really cannot comprehend the use or beauty or propriety of erecting one in the Temple Church, as recommended by a correspondent of that Society.— *Vide* BINGHAM, book viii. chapter vi.

of pierced lattice work, they do not constitute that substantial barrier presented by the Cathedral Choir Screen.

In all the ancient Cathedrals, there were at least two rows of stalls on each side of the Choir: the upper row being appropriated to the Capitular Clergy, the lower, to the Minor Canons, Vicars Choral, and Lay Clerks: the Choir boys being placed beneath them on the floor. The stall of the Dean (the same being the rule with respect to the Heads of Colleges in their Chapels) was the first on the right, or south side of the Choir: that of the Precentor[1] generally the first on the left side. Hence the two sides of the Choir are technically styled DECANI and CANTORIS. The Dignitaries and Prebendaries were ranged in the order of seniority on each side. In several old Cathedrals, and almost universally in Ireland, two Dignitaries (the Chancellor and Treasurer) occupied the last stalls on each side at the eastern extremity of the Choir: the object of this arrangement being to exercise a superintendance of the conduct of those who were placed in the intermediate stalls: a wholesome provision, now as necessary as ever. In places where the Capitular Members were not numerous enough to fill the whole upper range of stalls, some of these were appropriated to the inferior members, as at Exeter, according to the ancient constitutions of that Church[2]. In Limerick Cathedral, the range of ancient stalls of black oak is appropriated to both the Chapter and the Vicars Choral. The names of the Dignities and Prebends are, in the old Cathedrals, inscribed over their respective stalls. At Manchester, both the Clerical

[1] St. Paul's is an exception.

[2] *Vide* JONES's account, already referred to.

and Lay Members are in the same range; there being but one row of stalls.

In the Collegiate Churches of the new foundation, as at Winchester and Westminster, the arrangement of Manchester is observed: but it is not universal.

The Reading Desk is a piece of furniture altogether unknown to our ancient Choirs[1]. In them, as at St. Paul's (the arrangement of that Choir being evidently formed after an ancient model) the officiating Priest merely read from his stall, wherever that might be.

The Reader of prayers, in all our Collegiate Churches, officiates with his face in the position of his stall, that is, laterally, if he occupies a lateral stall; to the East, if his stall is on either side of the Choir door. Whatever it may have been in some Parish Churches, the Collegiate usage of the Church of England never has been to turn to the East, except during the Creeds and Litany, or to the West, except during the Lessons.

There is no ancient precedent whatever for that most offensive arrangement in the Chapel Royal in Dublin, of placing the reading desk for prayers in the centre of the Choir, with its back to the Altar. This should be the case with the Lectern for the Lessons only.

The Litany, as is still the case at Lincoln, Lichfield, St. Paul's, Exeter, and in the Choral Chapels in Oxford, and formerly at Christ Church in Dublin, and Westminster, was chanted at a low desk in the centre of the Choir, towards the east end of the Stalls. Of this custom more will be said when we come to speak of the Litany.

The Lessons were read from a Lectern, usually a

[1] The Reading Pew, mentioned in the Commination Service, in which it was not inserted till the last Review, means most probably the Lectern, or Lesson Desk.

brazen Eagle, in the centre of the Choir, looking westward; as at St. Paul's, Lincoln, and many other Cathedrals and Colleges. In foreign Churches, the Eagle commonly faces the East, and is used as a desk for the Precentor, like the ancient Ambo, to hold the large music-book, at which the leaders of the Choir[1] stand. Instances occur, however, of Eagles being used for the reading of the Epistle and Gospel. The Eagle at Canterbury, which formerly stood, as at York and Christ Church in Dublin, at one side of the Choir, and was used for the Lessons, now faces the east, and forms a Litany desk. This is contrary to Anglican usage. The Eagle at Bristol Cathedral was sold by the Chapter more than half a century ago. Those which still remain in some places, as at Wells, and King's College, Cambridge, are disused and often displaced. An Eagle has lately been placed in St. John's College Chapel at Cambridge, through the piety of one of the Fellows.

The Bishop's Throne was uniformly placed at the extremity of the Stalls, nearest the altar, on the south side. At Ely an anomaly remains which ought to be remedied, of the Bishop having no Throne. His stall is that appropriated to the Dean in other Churches, for an insufficient reason, namely, that he takes the place of the ancient Abbot. Still his place as Bishop is distinct from and superior to any Collegiate rank or authority. At St. Paul's there are two Episcopal Thrones, both on the south side. The westernmost of these[2] represents the

[1] Called in the Greek Church ὑποβολεῖς, Suggestors, or Prompters.

[2] Vide *Life of Grindal*, v. vi. p. 59 (folio.) At Carlisle, the Bishop has the Stall usually given to the Dean, but has his Throne besides, for great occasions. STORER'S *Cathedrals*.

inferior seat he used to occupy in old times, during the ordinary offices of the Church; this being the Dean's Stall: the other is reserved for great occasions, apparently representing that superior seat of the Bishop, which according to primitive use stood in the Apsis.

The Pulpit, whenever it was a fixture, was on the north of the Choir, at the extremity of the Stalls. Ancient pulpits are found in several of our Cathedrals; of stone, as at Worcester; of wood, as at Winchester. In some places, as at Ely, Exeter, and Bristol, it was placed in the nave, or outer aisle: at Ely the sermon is there preached still. At Canterbury, Christ Church, and St. Patrick's, Dublin, the pulpit was moveable: at the two latter places, within memory, it was usually kept in a bye place, and was wheeled into the centre of the Choir when the time for the sermon arrived.

The approach to the Altar was generally by more than one ascent. The space between the stalls and altar, called the Presbytery, unoccupied by Choir or Congregation, was greater in the ancient than in the modern Cathedrals: to take as an instance the old, as compared with the modern Church of St. Paul[1]. This space was parted off from the side aisles, (or from the Eastern Transept, which, in analogy to the ancient Basilicæ, was frequently placed here,) by open screen work, as at Winchester.

In the arrangement of the British Churches is often found a Chair on each side of the Altar, for the use of the two principal Clergymen during the intervals of duty: and also a long faldstool on each side for the others, when they come up from the Choir, to assist in the admi-

[1] See Hollar's Plates in DUGDALE.

nistration of the Holy Communion, or to receive it. This seems to be a modification of the primitive apsidal seats of the superior clergy. The recent condemnation of these Chairs by some antiquarians, seems somewhat precipitate. However, they ought to be used during the intervals of the Communion Service only, not at Matins or Evensong.

The Organ was placed on one side of the Choir, generally the north, and towards the east end. Gervais relates that in the twelfth century such was its position in Canterbury Cathedral, on the north side over the Transept Arch[1]. This seems to have been universal throughout Europe: it is still the most common arrangement in Italy, Spain, and Germany, and is retained in the Cathedral and College of Winchester, the Royal Chapels at St. James's and Hampton Court, and Christ College, Cambridge. Within memory it was so in Christ Church, Dublin, where it stood in a loft, over the present Peeresses' seat, towards the north-east end of the Choir: the site of the present clumsy Organ loft having been occupied by the Lord Lieutenant's Closet. The like position was given to it in Chester Cathedral, as Dr. Burney informs us: in old St. Paul's, Lincoln, Canterbury, and Westminster Abbey, as the engravings of Hollar and others shew: and, according to tradition, in St. John's and New Colleges, at Oxford, and King's, at Cambridge. The present usual position over the Choir Screen does not appear to have been general[2]

[1] *Vide* DART's *Canterbury*, page 7.

[2] But it sometimes was found there. In NEALE's *Views of the Churches of Great Britain* (vol. ii.) there is an extract from a MS. account of Melford Church, in Suffolk, written about the time of the Reformation; in which the following notice occurs: "There was a fair

till the Restoration: a contrivance, which in Parish Churches completely blocks out the Chancel.

It now remains to make a few remarks upon the present arrangement of our Collegiate Chancels, and to offer suggestions for their proper restoration.

In all ancient Churches, as before remarked, the greater number of the stalls uniformly ranged down on each side of the Choir, north and south. When the members of the foundation were numerous in proportion to the size of the Chancel, there were often many stalls on each side of the Choir door, facing eastward; but in no instance whatever did they occupy this position only. When the College was small in number, there was no inferior range: and even in large Choirs, there were frequently but one or two stalls placed on each side of the door[1]. This arrangement, which made the greater part of the members face each other, brought out visibly the idea of the antiphonal nature of the Choral Service. In all cases, all adult members of the foundation had regular stalls, nor was there any difference of size between those belonging to superiors and inferiors. Even the Dean's stall was commonly undistinguished from the rest.

At Canterbury, this ancient order is so dislocated, as to completely impair the features of a Collegiate Choir. The ancient stalls, consisting of two rows, were barba-

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Rood Loft with the Rood, Mary and John, of every side, and with a fair pair of Organs standing thereby." In BRITTON'S *Arch. Antiqu.* vol. iv. the agreement for building the Beauchamp Chapel at Warwick, in the fifteenth century, is quoted, where the carpenter covenants to make a parclose of timber about an Organ to stand over the West door of the Chapel. The Organ stood over the Choir Screen in Trinity College Chapel, Oxford, as Aubrey states in a passage already quoted.

[1] As in Henry VII.th's Chapel, and St. Paul's Cathedral.

rously removed during the hideous "improvements" that took place in the early part of the last century. The only stalls are those of the Prebendaries; not in parallel ranges on the north and south, but placed on each side of the Choir door, so that the Capitular Members look more like the Presidents of Divine Service, than its Ministers: and by their position are cut off, by a wide interval, from the rest of the Cathedral body. Ranges of long pews, instead of stalls, are placed along the North and South sides. The Minor Canons are stationed in a lower row, the Lay Clerks (most anomalously,) in a third row beneath them; whereas they ought to be "Clerks of the second form:" while the upper range is occupied by laymen, and even women and children. The Lessons are read from the Minor Canons' desk, instead of from the Eagle, which is perverted from its proper use. The same modern arrangement of the Prebendal stalls has place at Rochester, and elsewhere. At Armagh, not only is this the case, but benches for the Congregation are placed between the Chapter and the Choir, not ranging laterally, but, contrary to all precedent, looking eastward.

Now in all cases, there ought to be lateral stalls. That arrangement is best, which has but one or two on each side of the Choir door, so as to allow a wide space between, to open the view of the Choir to the Nave. This of course supposes the removal of the Choir Screen, upon which a few remarks will presently be made. But even where old stalls already exist, on each side of the door, sufficient for the present Chapters[1], it would be most in accordance with the principle of the Cathedral

[1] I mean as they existed in their unreduced state.

service, to place the Prebendaries in the lateral stalls, the Dean and Vice-Dean occupying their present places, and leaving those between them unallocated. In every case, where the Capitular Members are not sufficiently numerous to fill all the lateral stalls, part of the upper range should be occupied by the Minor Canons or Vicars, and perhaps by the Lay Members of the Choir. There is a moral fitness in this. Every principle of ecclesiastical propriety requires a preeminent place to be given to the Ministers of God's worship: and as the holiness of their office is merely personal, the Prebendaries' wives and families ought never to claim (as they do at Canterbury and Peterborough) a more conspicuous place than the humblest Ministers of the Sanctuary. Every one of these ought to have a stall, not a bench: the confining of the stalls to the Prebendaries being a mere modern assumption of state.

Custom has assigned as a matter of courtesy, not of right, stalls or places in the Choir to the members of the Corporation in cities. At St. Paul's, indeed, the Erastianism of the seventeenth century went so far as to erect a throne, exactly resembling, and fronting, the Bishop's, for the Lord Mayor. But here, none of the municipal seats interfere with those of the Church officers. The case is different at Canterbury, where the Corporation ranges on the south side of the Choir, exactly opposite the six Preachers, who are in one row on the north: whereas these latter, according to all analogy in such cases, ought to be placed three on each side of the Choir, above the Corporation.

If any extern persons occupy the stalls, or the higher places of the Choir, all precedent and decorum requires that they should not be women. It is a real regard for

the propriety of their position, which urges me to say, that women, who are incapable of exercising any ecclesiastical office, should have a modest and unobtrusive place in Church. The precedence and regulations of the drawing-room ought never to influence the ancient customs of the Sanctuary.

The Lessons ought always to be read from an Eagle or Lectern in the centre of the Choir, not from the Minor Canons' place, as at Canterbury, Westminster, and Wells.

There ought to be no regular reading-desk: the Minor Canon or Vicar in course officiating from his proper stall; nor should the reader be elevated above his brethren. There is none at St. Paul's, or in the ancient unaltered Choirs[1]. The arrangement at Lichfield is very faulty; where the chanter of prayers is separated from his brethren of the Choir, (which ought never to be at Matins or Evensong,) and officiates at a parochial desk, containing both Bible and Prayer Book, under the pulpit, beyond the Choir stalls. On week days, however, the prayers are chanted in the proper place. At Rochester, (where so much has been well done, that it is unpleasant to criticize) the Minor Canons' desks have been most unnecessarily and unsymmetrically raised.

The adult members of the Choir, Clerical and Lay, ought always to be near one another, either in the same range, as at St. Paul's, or in rows one immediately above the other[2]. The modern arrangements of Manchester, &c., already alluded to, cut off the officiating clergyman

[1] The reading desks at Christ Church, in Dublin, are most absurdly depressed below the lay Vicars, in a line with the Choir boys' seats.

[2] But is the arrangement there correct, of mingling the Minor Canons with the Lay Vicars?

altogether from the rest of the Choir, and sanction the vulgar notion, that the Choral worship is a lay business.

The organ ought never in any instance to stand over the Choir screen. This position is modern, and never contemplated by the original architects of our Churches. It interrupts the view in a most unsightly manner, cuts off the Nave from the Choir (as will be observed more at length presently,) and occupies the most conspicuous station in the Church, as the central object of attraction. The Cathedral ought never to be considered such a mere vehicle of sound, as to postpone to musical effect the decent proprieties of Divine Service. Perhaps the evil of this arrangement is most conspicuous in St. Patrick's Cathedral; where the organ, an instrument of unusual size, is certainly the most prominent object in the Choir: while the Holy Table, deprived of all its proper decorations, is suffered to remain in the most squalid state of neglect, and even the space within the rails is open to the crowd, in contradiction to all Christian precedent, which had assigned this place to the Clergy alone. Even Mahometans and savages show more respect to their supposed holy places, than the Chapter of St. Patrick's to the table of the true God!

There is a less objectionable practice adopted in many Collegiate Churches abroad, of placing the organ over the great west door. However this has the bad effect of blocking up in part the western window. This custom is not older than the seventeenth century, when Holland was seized with the mania of building gigantic and noisy organs. I must avow a utter distaste for these enormous music-mills. Their barbarous crash is more fit for Nebuchadnezzar's festival, than for that sweet and grave accompaniment for which our best Cathedral

organs were fully sufficient. Unhappily the deference to foreign authority, especially in musical matters, for which the English nation is so remarkable, has caused the modern improvement, as it is ludicrously called, of the hitherto unrivalled organs of St. Paul's and the Temple. The more modern instrument of Westminster Abbey, whatever it may have gained in loudness, has certainly lost in sweetness and equality of tone. The English Cathedral organ, it should be remembered, is intended to be an accompaniment of a Choir, not a vehicle for Voluntaries or Concertos, as abroad, where its Choral use is generally subordinate.

Of late the organ has been restored to its ancient position, in the Cathedral of Canterbury, the parish Church of Leeds, and the Temple Church in London. In Armagh it stands in the South Transept, but too far from the Choir.

No ancient precedent whatever can be shown for the modern arrangement, common in Parish Churches, and adopted in Trinity College and the Chapel Royal in Dublin; and, on Sundays, in the Collegiate Church of Manchester, of placing the permanent Choir in the organ loft[1]. The very name of Choir, as applied to a particular locality of the Church or Chapel[2], points out the absur-

[1] The occasional minstrels employed on high festivals, were indeed placed in lofts in the Nave, as at Winchester and Exeter (at which latter place there is that unique and beautiful feature, the Minstrels' Gallery), and sometimes over the rood-screen. In Chichester Cathedral, about 1508, the high altar screen was terminated by a gallery for musicians at High Mass, the only instance in this country, the record adds.—(Storer's *Cathedrals.*) In the Royal Chapels of Versailles and the Tuilleries, the organ and Choir (the latter without any ecclesiastical dress whatever) were placed over the altar, in the most obtrusive manner possible.

[2] So it is called in the Statutes of Trinity College, Dublin.

dity of an arrangement, at war with the antiphonal character of the Choral Service, and with the propriety of its performance. The Lay singers are thus completely cut off from the Clergy, and present the appearance of a mere orchestra; as if the Liturgy and the Music of the Church were altogether separate things. This custom is of foreign origin. In the Roman Choirs, though the regular Clerical members still retain their proper places in their stalls, the secularity of more modern times has introduced hired laymen in addition, mere stipendiaries, and often theatrical singers, into a gallery, to execute that operatic style of music, which abroad has very much superseded the school of Palestrina and Allegri. It is so far well, that such profane performers, if employed at all, should occupy a less ecclesiastical position than others: but as our Church music and Church singers are not yet so degenerated, there is no reason why we should copy this bad example. At the Chapel Royal at St. James's, the Anthem is sung in the organ loft: the musical service, however, in the proper place. This was till very lately the case in both the Dublin Cathedrals: but a reform has taken place in this respect as well as in many others: the precursors, it is to be hoped, of others of a far graver kind, now imperatively called for. Hired women singers ought never to be suffered in the House of God. They may join of course in the music, as private individuals: but to obtrude them into orchestras is at war with the retired modesty befitting Christian women.

I must conclude this section with observations on a matter much spoken of lately, namely, the expediency or practicability of throwing open the Nave to the Congregation during Divine Service. Undoubtedly the Choir was originally intended for the exclusive use of the Col-

legiate body, as is still the case in our Colleges; but so, that the Congregation could see and hear. If propriety and primitive usage are to be regarded, it ought to be so still, were our Cathedrals, like many of those abroad, unencumbered by high screens, and it must be added, were the Chancels as small (as to length,) as they were in primitive times. As it is, necessity has obliged the admission of the Laity into the Choir[1], where the accommodation is not only insufficient for the Congregations, which are increasing with the revival of a Catholic spirit of devotion, but their presence interferes with the whole spirit of ecclesiastical order, which dictated the position of the Clergy and the Ministers of Divine Worship to be between the Holy Table and the Congregation. While the people occupied the Nave, this was the case. Now the order is totally reversed. The Nave being practically regarded merely as a vestibule, and the Choir as the Church, the Clergy are furthest from the altar, and the people necessarily encroach upon that space (betwen the stalls and altar) which used ever to be kept clear in ancient times, and ought to be so still, and formed gradual ascents to the most holy part of the building; and are thus improperly elevated, to the destruction not only of all architectural effect, but of ecclesiastical propriety. Let any one, to judge of this, contrast the east end of King's College Chapel, with that of the Choir of Westminster, on Sundays.

The only real obstacle in the way of the perfect

[1] They were permitted to do so, at least during the Communion, by the First Book of King Edward. "Then so many as shall be partakers of the Holy Communion shall tarry still in the Quire, or in some convenient place nigh the Quire, the men on one side, and the women on the other."

restoration of all our Cathedrals is the existence of the high screens on each side of the Choir, and at its west end. But these, as at Winchester, Canterbury, and elsewhere, are of ancient and beautiful workmanship, so that their removal could be justified by nothing but the most urgent necessity. I must confess, however, that whatever may be the opinion as to the present arrangement of our Choirs, I heartily wish to see the day arrive, when the increase of our Cathedral Congregations by thousands may imperatively call for the removal of these barriers, beautiful and venerable as they are. They were, after all, but an innovation upon Catholic order. As for performing Divine Service in the Nave, in order to spare them, I hope that the proprieties of Divine Service, immeasurably paramount to mere architectural detail, may ever forbid such an absurd perversion.

It is to be questioned, however, whether the panneling in many cases might not be pierced, or even, if blank, removed, so as to still leave the tabernacle work, &c. At all events, in every case, the organ ought to be displaced from its present usurped position.

It may be urged, indeed, that even with our Choir screens standing as they do at present, the congregation could still worship without, as they did in times before the Reformation, when there were the same obstacles to seeing and hearing as now. To this it must be answered, that the circumstances of Divine Worship, reformed and brought back to Catholic views of edification, are materially different from those which existed, when the worship was, contrary to the express words of Scripture, celebrated in an unknown tongue, and when consequently the audible recitation of the Lessons was a matter of comparative indifference. Though the Prayers, if pro-

perly chanted, (and they ought never to be recited otherwise,) might be heard outside the Choir, still the Lessons, Epistle and Gospel, and Sermon, could not be ordinarily heard with distinctness[1]. But besides this, the Clergy, the assisting Ministers, and the Altar, would be altogether concealed from view; and all that decent and visible order, instituted to the end that the eye as well as the ear might be the handmaid to devotion, would be lost to the congregation. The aim of the Church of England, as regards the people, is always EDIFICATION: and to hinder this great end, by concealing what the Church intended should be seen, or by making that inaudible which she intended should be heard, or by making that unintelligible which she intended should be plain, would be a betrayal of her trust, and would induce a virtual return to that dangerous mysticism, which, as the modern corruptions both of the Eastern and Western Churches but too evidently show, has been the forerunner of superstition and idolatry[2]. That scrupulosity might well be said to strain at gnats and swallow camels, which, in its repugnance to our present confessedly irregular and indecorous arrangement, would shut out from the laity the simple but holy features of Divine Worship, and dangerously associate with their most hallowed feelings and prayers such objects as the imaged screen of Canterbury. If the necessity for restoration of ancient order be essen-

[1] The Author has repeatedly tried this experiment at St. Paul's, where both Prayers and Lessons are often read with a distinctness, skill, and propriety which he has never heard equalled.

[2] There can be little doubt, but that the closing in the Altar from sight in the Greek Church, and the subsequent introduction of painted Saints upon the "holy doors," materially assisted the hypermysticism and practical idolatry which has tainted that portion of the Church as well as the Roman.—*Vide* BINGHAM, book viii. c. 6.

tial, let all impediments inconsistent with its great object, EDIFICATION, be uncompromisingly removed.

Admitting, however, these hinderances, in many places, yet in some it must be acknowledged that restoration would be comparatively easy. At Manchester, the Choir, with a very few contrivances, could be made perfectly available to the congregation in the Nave. At Westminster, the stalls, wainscotting, and screen, are all modern. Here no regard to ancient decoration need interfere. Now what a glorious field for the most sublime performance of Divine Worship would be opened, were the present Choir screen and canopies of the stalls altogether removed; the Choir being contracted to a space just sufficient for the members of the foundation: and stalls of antique shape substituted, but of such a moderate height, as to afford a view of the Ministers and Altar to the whole congregation. The space between the Altar and the Choir ought to be left altogether free; ample space being afforded for the people in the Nave, the Transepts, and Aisles of the Choir[1].

At York and Winchester, though the screen and wainscotting were spared, still the side aisles of the space between the stalls and Altar might be opened to the people, so as to leave the part of the Choir which they

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[1] Of course the Choir ought still to be kept separate. But I am at a loss to know, on what sound ecclesiastical principle the Transepts and Aisles of the Choir ought to be unoccupied by the people. I cannot but think that *Eastern* Transepts, like those at Westminster and Canterbury, were intended for the people. At all events there is no question but that the body of the Church in general was. William of Malmesbury, who was contemporary with its reedification in the eleventh century, thus speaks of the old Cathedral of St. Paul. "Tanta Criptæ laxitas; tanta superioris ædis capacitas, ut cuilibet populi multitudini videatur posse sufficere."—DUGDALE's *St. Paul's.*

flank unoccupied. And at Canterbury, possibly a perforation of the present side screens might answer the same end.

If galleries are required, the triforia at Westminster and Canterbury, could of themselves accommodate great congregations, as at Nôtre Dame, at Paris. But this is open to many, perhaps insuperable objections.

In all modern Collegiate Churches, however, (for we must hope that many such will yet arise,) the arrangement of the new Church at Leeds would be practicable. The details of this Church (except the unavoidable insertion of galleries[1]) are in every respect Catholic. A small Choir, open to the whole Church, stands below the altar steps. There is a Lectern and a Litany desk, and a Pulpit in the Nave; and the east end has an ample space between Altar and Choir.

Some of our ancient Cathedrals, which have suffered by more modern alterations, might be perhaps without great difficulty restored. Thus, there is a tradition that the Choir of St. Patrick's Cathedral, in Dublin, formerly occupied the part east of the Transept only; but as this was but sixty feet in length, it subsequently included the cross of the Transepts, thirty feet additional. The great increase of the congregation has been the plea for the unsightly and theatrical addition of two tiers of galleries over the stalls. The congregation, for which the Choir is still too small, are admitted even within the altar rails. Now ample accommodation could be given, were the Choir restored to its original situation, without any intervention of a screen, the organ removed to one side, and the Choir confined to the Clergy and Ministers

[1] But even these are skilfully masked with rich tabernacle work.

of Divine Service. A somewhat similar arrangement would be well in the small, but very ancient Cathedral of Limerick: its most remarkable features being altogether lost by the galleries and pews which now encumber it.

The Cathedral of Armagh, though small in size, yet from its great antiquity and from the circumstances attending its restoration, is an object of no common interest. Several graceful architectural details, concealed by the barbarous ingenuity of the two past centuries, have been effectually brought to light: and the whole has been restored to a beauty and order unequalled in the Irish portion of the Church. The service till of late was celebrated in a pew-encumbered Nave, without one Collegiate feature, except a mean Episcopal Throne, placed on the wrong side: the Lay Vicars were placed in a gallery, the Chapter and Priest Vicars in one large pew: while the proper Choir, separated from the Nave by the Transept Cross, which served for a vestibule, was used for the week-day service only, and for the administration of the Holy Communion. Now all these anomalies have been rectified. The Choir is extended, as at Winchester, beyond the Transepts, and there the service is performed. Still, it may be questioned whether a better arrangement might not have been practicable. The part east of the Transept, now appropriated altogether to the Laity, might well have been fitted up with stalls for the Clergy and Choir, and the Congregation might have occupied the rest of the Church, no screen being interposed. The size and proportions of this part of the building obviously suggest a Chancel. As it is, the usual inversion has taken place. On the irregular arrangement of the Chapter stalls, &c., observations have

already been made. The stone screen of the Choir, though of beautiful workmanship, being disproportionate to the size of the Church, is without majesty, and forms an unnecessary barrier in a building too small to admit of partitions. The same remarks may in part apply to the recent enlargements in the Choirs of the Cathedrals of Bangor and St. Asaph.

SECTION XXVII.

OF THE ORNAMENTS OF THE CHURCH, AND OF THE MINISTERS THEREOF.

¶ *And here it is to be noted, that such Ornaments of the Church, and of the Ministers thereof, at all times of their Ministration, shall be retained, and be in use, as were in this Church of England, by the Authority of Parliament, in the Second year of the Reign of King Edward the Sixth.*

I WOULD willingly give this Rubric but a passing notice, as it has been already commented upon by so many of our ritualists and writers of the present day. But as the discussion of these topics (the consideration of which, it is to be feared, has occupied a disproportionate place in many minds,) has sometimes involved dangerous principles, either to the disregard of our Church's regulations, as if they were trifles, or to the establishing some standard other than she has proposed, I think it necessary to go into some detail, though upon ground often trodden before, for the purpose of vindicating a strict deference to her will.

The ornaments of the Church, besides those stated before, may be considered as chiefly consisting of the two lights on the Communion Table, which immemorial custom had always prescribed, at least in Cathedrals, and Collegiate and Royal Churches and Chapels. In many of these places they are still retained[1]; in many where they

[1] As at the Chapel Royal, Westminster Abbey, &c., and many Colleges. There is a curious seven-branched candlestick at Lichfield Cathedral.

are disused[1], the disuse could be shown to be modern: and some parish Churches and private Chapels of noblemen have uniformly retained them: they always stood on the Altar, and were lit when the service was performed by candle-light.

I cannot afford more space to this topic than to observe, that the custom is not Popish: that the custom of having large lights, which were lit even in the day, during the most sacred part of places of worship, derived perhaps from the use of the sevenfold candlestick in the Jewish Temple, or from the Synagogue of the Jews, was retained universally in the Greek Church, and all over the world[2]. The lights used in ceremonies by the Pagan Romans had probably, like the use of sacrifices, a Jewish or Patriarchal origin. The seven lights, used in Romish Churches, were not, it is believed, employed in England, where there were but two, even before the Reformation. The use of these lights, emblematical of the Light of the Gospel, cannot surely be termed "a dark or dumb ceremony[3],

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[1] For instance, at Christ Church, Dublin, within memory, where, at least on Communion days, there were large wax tapers (as at the Chapel Royal) fixed in them. In NEALE'S *Views of Churches in Great Britain*, we find them represented on the altar at St. Peter's at the East, Oxford, and Shrewsbury Abbey. In ARCHBISHOP LAUD'S *Troubles and Trials* (p. 310), it is represented that Candlesticks (as all the other Chapel furniture) were in use at Lambeth Chapel, since the Reformation. In King James's Injunctions for the Prince's Chapel in Spain, there were candlesticks and tapers, &c.—HEYLIN'S *Life of Laud*, book ii. ch. 1.

[2] St. Jerome's testimony is quoted by Dr. Bisse (*Beauty of Holiness in Common Prayer*), "Per totas Orientis Ecclesias quando legendum est Evangelium, accenduntur luminaria, jam sole rutilante: non utique ad fugandas tenebras, sed ad signum lætitiæ demonstrandum." —S. JEROME, *adv. Vigil.*

[3] Introductory Preface to Common Prayer, "Of Ceremonies."

but is so set forth, that every man may understand what it doth mean, and to what use it doth serve." The custom has never been obsolete in our Church; it is Catholic, and approved by our formularies[1], and ought therefore to be retained.

The other Church ornaments consist in the Church plate for the administration of the Holy Communion; the coverings and carpets of the Communion Table, and of other parts of the Church. The Altar carpet, "of silk or other stuff," ought, according to the use of the Anglican Church, to cover the whole Altar, reaching to the ground: and to consist of silk or velvet, embroidered with some sacred device, (as the holy Name of Jesus.) It was anciently the custom, in Lent, to cover the Altar, and the cushions of the stalls, &c., with stuff of a purple or grey colour, and black during Passion Week, and times of mourning; a custom still retained in some places. In Lent, also, it may be remarked by the way, the Grammar Scholars of Canterbury used to attend Church in violet gowns (the ancient ecclesiastical colour for mourning,) and I believe black gowns were worn either then, or in time of mourning, by the Choristers at York.

As to ornaments of the Ministers, including the habits, the Surplice is that which is common to all, whether Clerical or Lay. In Colleges it is worn by all the foundation members on Sundays, Holidays, and their eves; and in Dublin, Cambridge, and Christ Church, Oxford, by all members except noblemen. Why they

[1] It has been conjectured that these lights were forbidden by subsequent injunctions. But these injunctions are of doubtful construction, and are unconfirmed by any subsequent enactment of Church or State, and, at all events, the custom of the Church of England has been as here stated.

are deprived of this privilege it is hard to say. On week days it is worn by those only who are immediately engaged in Divine Service[1]. In Trinity College, Dublin, indeed, the reader of prayers on week days improperly officiates in his gown. In Cathedral and Collegiate Churches, all the members wear surplices at all times: because all are in these places the perpetual Ministers of Divine Service[2].

Hoods are worn by all graduate members. They differ in colour and materials, according the degree of the wearer.

These distinctions, however, do not mark the Clerical order. There is one part of the dress, not prescribed indeed by any regulation, but immemorially worn by Capitular Members, Doctors of Divinity, and Chaplains of noblemen; by all members of Trinity College, Dublin, who serve, or have served the collegiate office of Dean; and now generally by all Clergymen in London, Dublin, in many Cathedrals, and certain of the principal towns. This is the scarf, or tippet[3], (the latter being the term used for it in Ireland,) the representative of the stole, the distinctive badge of the Clergy, both in the Eastern and Western Church. We have the authority of a learned Bishop[4], for recommending its general use by the Clergy; and, indeed, decency would seem to require its adoption by those in orders, to distinguish them from laymen. The scarf, the modern and secular ornament of noblemen's Chaplains, &c., is supposed by some to be properly a distinction different both as to materials and

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[1] In some Colleges by the scholars, who read the Lessons.

[2] The Custors, or Vergers of Exeter Cathedral used, in ancient times, to wear surplices.

[3] Tippet is a sort of hood, properly speaking.

[4] Bishop Jebb, in his *Charge to the Clergy of Limerick*.

width, from the ecclesiastical stole. The usage of th Church of England does not make any distinction, a in the Greek Church, as to the manner in which thi ornament is worn by Bishops, Priests, and Deacons. Th Deacons in many Cathedrals assume it by custom. Th custom at Canterbury, and elsewhere, of depriving th Minor Canons of this distinction, (though equally Priest with the Prebendaries,) is one of those reprehensibl customs which would really seem to imply that capitu lar, or non-capitular rank, are matters of greater ecclesi astical moment than the Priesthood and Diaconate.

The bands, though of no ancient origin, not perhaps i this present form dating higher than the Restoration, (a used in the English Church), are nothing more tha a modification of the collar, common to all classes i former times. They are not a peculiarly ecclesiastica ornament. They are still worn by lawyers, and Clergymer always; but often by parish clerks; and ought to be by al graduates at least, in the Universities. Formerly under graduate members also wore them, as do the scholars o some Colleges (Winchester for example) still. As lon they as are retained at all, it would be but decent tha all lay members of Cathedrals should appear in them.

The Cope, or the Vestment, specially prescribed to b used by the Clergy administering the Holy Communion by the regulation referred to in the Rubric, and expressl ordered to be used in the Cathedral Churches by th twenty-fourth Canon, has now fallen into almost tota disuse, being retained only at Westminster Abbey at coronations, when all the Prebendaries are vested i Copes, as well as the Prelates who then officiate. Th ancient Copes, used till some time in the last century still exist at Durham; and at Westminster, as traditio

*in*forms us, they were used till about the same time. We have sufficient evidence from documents, that not only in Cathedrals, but also in the University Colleges, &c., they were in common use till at least the Great Rebellion[1].

The Vestment and Cope were ignorantly objected to by many after the Reformation, as Popish ornaments[2]. It is sufficiently well known that these as well as the other ecclesiastical garments retained, or enjoined by our Church, were common also to the Eastern Church, and were as ancient as any ritual record now extant; that they are Catholic and Anglican, and therefore ought to be retained.

I must honestly acknowledge, that I can find no argument to justify the disuse of these ancient vestments, so expressly enjoined by authorities to which all Clergy-

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[1] Archbishop Cranmer, at the consecration of a Bishop, in 1550, wore mitre and cope, and the assistant Bishops had copes and pastoral staves, (*Life*, book ii. chapter 24.) There were copes in Lambeth Chapel, ever since the Reformation, (LAUD'S *Troubles*, page 310). They were worn on some occasions by all present, as in Queen Elizabeth's Chapel, on St. George's Day, and in certain Colleges. In 1564, (*Parker's Life*, book ii. chapter 26), they were worn by the officials and the assistant Priests at Canterbury, on Communion days. Archbishop Williams furnished the Chapel of Lincoln College with copes. (*Life.*) In LAUD'S *Troubles, &c.*, page 33, they are mentioned as being in use at Winchester, and at Peterhouse College, Cambridge. Also they were ordered for the Prince's Chapel, in Spain, by James I. (HEYLIN'S *Laud*, book ii. chapter 1.) And by Charles I., for the Chapel Royal, in Edinburgh, (Idem, book iv. part ii.) Many other instances could be adduced.

[2] By Dean Sampson and Humphrey, in Queen Elizabeth's reign. The gross ignorance of the assertion, that "copes were brought in by the Papists," was ably refuted by Archbishop Parker, one of the best disciplinarians our Church has been blessed with.—*Life of Parker*, book ii. chapter 23.

men profess obedience, except that rule of charity, which, as Bishop Beveridge expressed it, is above rubrics; that loving regard for the edification of the people, to which every rite and ceremony should tend. This, I say, is the only argument; because I wish most carefully to exclude all private and individual notions of propriety. It is one, however, to which a most important weight is due. The introduction of any obsolete custom, however obligatory by the letter of Church authority, without clear explanations to the people of the grounds of the obligation, and of the principle upon which it is resumed, and without the due preparation and instruction of their minds, has produced in many instances lamentable consequences, and defeated the very object of edification which the Church has ever anxiously proposed. And surely the compliance with her spirit is as obligatory as the observance of her letter: nay, in instances like the present, the letter killeth, if the spirit does not animate its observance. The return, indeed, to the proper rubrical performance of the various parts of the Liturgy, generally omitted or displaced, is a thing easily explained and easily understood by the people, to whose common sense and devotional feeling this will soon commend itself. Even here, however, the exercise of a careful judgment is necessary. But as to the resumption of an outward decoration, long lost sight of, unheard of by the multitude, and mentioned, though decidedly, yet only by implication in the Prayer Book; there would surely be good reason to complain of that indiscretion which should adopt it unexplained. It would then have infallibly the appearance of unauthorized, and perhaps superstitious innovation; and a just dread might be entertained of an approximation to the usages of a Church whose corrup-

tions we have, in the most express and solemn manner, renounced for ever. But if obedient compliance be earnestly desired, (as it is to be hoped it is,) with all our Church's regulations, however obsolete; then surely it is the duty of the Clergy not to stifle, for the sake of a selfish quietness, all consideration of matters apparently minute, but to remember that her rules, however subordinate some may be, are all important, because enjoined by her grave authority; and by anxious deliberation, and reference to their legitimate superiors, to the Bishops, without which nothing should be done, and above all, nothing implying the exercise of deliberative wisdom, to seek the restoration of every part of her reformed, but most Catholic system.

It is from the same desire to guard important principles, that I will further notice what is a trifle in itself. Some clergymen, desirous of accuracy in these matters, have mistakenly copied the corrupt pattern of the Roman Church; conceiving, that in so doing, they are following what is primitive, though without the least intention of sympathising with her errors; for instance, they have been disposed to shorten the surplice, and to narrow the scarf, &c. Now, from comparison of the various dresses of the primitive Church[1] with those of Rome, it appears that the tendency of the Western Church has been to curtail the flowing vestments of the East, and make up for what they want in majesty, by the frippery and effeminate addition of lace, &c. The long English surplice, reaching to the ground, with flowing sleeves, is acknowledged by one of their own Ritualists[2] to be more primitive than the short, sleeveless

[1] *Vide* Goar. [2] Dr. Rock.

garment of Rome. In fact, it appears that the sleeves were by degrees looped up, or slit, for the greater convenience of ministration, till at length they were converted into pendant slips from the shoulder, resembling the gowns of the Commoners at Oxford, which were curtailed to their present ungraceful fashion by exactly the same process, as ancient plates of University habits may show. A like remark may be made upon the stole and the vestment. Now, this disposition to resort to a spurious authority, shown in little things, may extend to great, and ought to be most jealously watched. Besides, in these subordinate and circumstantial matters, we owe obedience to the Church of England, as an authority fully sufficient in herself.

This is all that need be said in this place of the proper habits of the Ministers of religion, in Church. But a few words must be added, upon the use of the gown, which most improperly has come to be considered as an official vesture of divine service, instead of what it really is, nothing more than the private dress of the Clergy: which they used formerly, and at no very distant time, to wear on all common occasions, just as the resident members do at the Universities, but the use of which has been gradually more and more curtailed. At least it is now only the full dress of the Clergy. It is however now commonly regarded as the preaching robe: and thus, while the change of dress, prescribed by the Church, when passing from the office of Matins or Litany to the Communion, is altogether neglected, this absurd practice is considered as regular and legitimate. It has been alleged, indeed, that while preaching, the Minister is teaching in his private capacity, and, therefore, that he ought to wear a less official dress. But it ought

to be remembered, that though permitted a discretion in the sermon not allowed in the prayers, of using his own words, this is a public official act, just as much prescribed as any part of the office[1], and that, (except in Colleges, where there is a special exemption by the Act of Uniformity) it is as great an irregularity to omit the Sermon on the mornings of Sundays and Holidays, as any part of the Liturgy. Now, in Cathedrals and Colleges the surplice is always worn when preaching[2]. Why should it be different in Parish Churches? Indeed, there seems no reason whatever why the parochial Minister, whether Rector or Curate assistant, should not appear in his own Church, in his surplice, even though another should happen to be officiating at the time, on the same principle exactly as the Cathedral Minister, namely, because he is one of the responsible Ministers of divine service. And this last consideration will shew the propriety of wearing the surplice during the evening Sermon, which though not prescribed by the Liturgy, is not contrary to its provisions, and when undertaken, becomes a public ministerial duty. But the same principle exactly which would justify preaching in the gown, would answer for his discharging the same duty in the coat.

Archdeacon Sharpe, in one of his well-known Charges, vindicates the custom of preaching in the surplice[3], then common within his jurisdiction, on the ground that it is

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[1] But it ought to be considered, what right has a Clergymen to perform any part of the Liturgy in his gown? He does so, when he delivers the Benediction from the Pulpit.

[2] In the Chapel Royal of Scotland the Dean was directed (by Charles I.'s injunction, already noticed) to preach in his surplice.

[3] The Archdeacon believes it was introduced in consequence of Bishop Cosin's opinion. It was also, in the time of Bishop Horsley, common in the diocese of Rochester.

the privilege of the Clergy; the surplice being of course a garment of superior dignity to the gown. And no Clergyman should forego anything that can give legitimate dignity to his public office. It is to be feared, however, that its use in many country parishes, though proper in itself, has arisen from no principle, but from a slovenly avoiding of trouble. The use of the gown, however, it is most likely, had its origin in a puritanical dislike to the surplice. And hence has probably arisen the practice, not so common, however, now as formerly, that when two Clergymen are officiating in a parish Church, he whose business it is to perform the former part of the Communion Service, does not put on the surplice till the moment when he is called upon to do his part, and divests himself of it the moment that is over, even though he may have to resume it, after the sermon, for the celebration of the remaining part of the Communion Service, or some other office. The absurdity of this custom, which has the indecent effect of causing the absence of at least one of the Clergy during the singing, has been so fully shewn by Bishop Mant, in his late Charge, that perhaps too much has been already said about it in this section[1].

With respect to the ordinary dress of Clergymen, when not officiating, the Canon prescribes the use of either of two sorts of gowns: that of the academical degree, or one peculiar to the Clergy. As to the academical gown, custom has almost exclusively adopted that which is the proper distinction of the Master of

[1] The author begs to say, that the greater part of this section was prepared long before the recent Charges of the Bishops of Down and London appeared. He hopes that this explanation may relieve him from the imputation of presumption.

Arts, even though the wearer may be a Bachelor or Doctor of Laws. The Clerical gown is described in the Canon as having a "standing collar," that is, not falling back in a lappet like the Civilian's gown, and "strait at the hands," that is, with a narrow wristband: modern custom having however tucked up the full sleeve to the elbow, the narrow wristband no longer appearing. This gown has been objected to as not so regular a dress as the other; as adopted from the Puritans, and as less distinctive, since dissenting teachers use it. But in reality, it is more regular, as marking the Clerical order, which the academical gowns do not. It is not adopted from the Puritans, since the Geneva gown or cloak was in fashion altogether different: and the dissenters may rather be regarded as having usurped an ancient Clerical dress. Old pictures, &c. will fully bear out these observations. It is always worn at the Court of the Sovereign. In fact, the whole tendency of our times has been, especially at the Universities, to mark the academical rank, rather than the order in the Church [1].

Much has been said lately as to the expediency of reviving the use of the Cassock, as the distinct dress of the Clergy. But not only is the recommended fashion of this garment, but also its adoption without the gown, contrary to all precedent in the Church of England. It

[1] The square cap is a regular part of the Clerical dress. At the Universities it was not formerly worn by laymen, who used the round cap, such as the Doctors of Law and Medicine wear on state occasions there. The hat, worn by Clergymen with their gowns, and by most graduates (by a very modern innovation at Cambridge), is forbidden by Archbishop Parker, (Appendix to *Life*, book ii. No. 28,) and caps are directed to be worn, except in journeys, by the Clergy: and by the Members of Colleges, (book ii. chapter 22.) They are still worn by the Cathedral Clergy.

is, indeed, part of the regular full dress of the English Clergy: yet I apprehend, though many ancient instances exist of the Cassock being omitted, there is none of its being worn without the gown. The latter, indeed, is the custom very much abroad: but we have no right to conform ourselves to customs, which imply no Catholicity, and which at all events, are unsanctioned by the authority of our own Church. The Cassock, too, abroad, is not exclusively a Clerical dress. At the Spanish Universities, it was worn in many instances by the undergraduate students. It is most vexatious that men will distract the attention of Churchmen from more important considerations, by insisting upon such ill considered and unsightly innovations, which after all are but the corruptions of comparatively modern times.

To conclude this Section, it is only necessary to observe upon the inexcusable negligence shown by many Clergymen in the use of the accustomed vesture of the Church, the surplice. I will just remark, the silken material of gowns is a modern luxury among the Clergy, introduced by Cardinal Wolsey, and complained of by Parker, who even when Archbishop did not commonly wear it. And yet those who are particular even to foppishness as to this their private garment, are utterly negligent of their real official vestment. Many are content to treat that badge of their holy office with a negligence which they would be ashamed of with respect to any part of their private dress; and in the manner of putting it on, in its soiled or torn condition, and in its poor and coarse materials to exhibit a slovenliness in the courts of the Lord's House, which would not be tolerated in the court of their Sovereign, or even in private society They should remember that though the Parish

is responsible for the providing of this garment, they have a right to require that it should be such in all respects as befits God's service, and wretched indeed must be that parsimony which would regard the little expense to be incurred either by Parish or Incumbent as an excuse. The same remark may be made with respect to Capitular bodies, who really ought to pay more decent attention than is commonly done to the habiliments of the Lay Clerks and Choristers: not only as regards the surplice, but as to the other parts of their dress. Coloured clothes and handkerchiefs are quite inconsistent with the grave nature of their employment, while in the Choir. But the whole significance intended by the adoption of the ecclesiastical garment is destroyed, if by the coarse nature of its materials, so unbefitting God's temple, and by its squalid appearance, it fails to represent that spotless purity which is the essential characteristic of God's service. And outward decency and purity of apparel, have ever, both among Jews and Christians, been considered as required of all who minister in the Sanctuary.

SECTION XXVIII.

OF THE MORNING PRAYER.

¶ *The Order for Morning Prayer, daily throughout the Year.*

THE office of Morning Prayer is also styled in the Calendar of the Proper Lessons, Matins. We are therefore justified in using this ancient designation, indifferently with the other, in the course of the present work; and indeed, it is preferable, for the sake of clearness, since it defines more exactly that peculiar office, as distinguished from the offices of Communion and Litany with which it is usually joined.

The usual hour for the performance of Matins in Cathedrals is about ten o'clock. In Colleges, however, and at the Sunday Service at the Cathedrals of Winchester, Worcester, and Hereford, it is much earlier; at seven or eight; and anciently the College Matins were usually at six.[1] This remark, however, as far as the Cathedrals are concerned, regards only the regular Choral Service, not the Prayers, which are often parochially read in the smaller Chapels of those places, at an earlier hour, as before observed.

It is to be presumed, however, that the daily service performed at the later hour of ten, is a substitution for

[1] The Sunday Choir Service at Westminster Abbey in Queen Elizabeth's time was at eight, on other days at nine. See the document drawn up by Dr. Bill, already noticed. At Archbishop Parker's Visitation, the Choir morning service was ordered to be finished by eight.—*Life*, book iv. chapter 3.

the daily Mass formerly performed in Cathedrals in the Choir. The use of the daily Communion is recognized by the rubrics of King Edward's First Book; nor is there anything to prevent its use, were its revival desirable[1].

It may be a question, whether an earlier hour for Matins than that generally observed, would not be at once more convenient and proper in itself; so that the early hours of the morning should begin with God's praise, and prayers for his grace to preserve us during its progress; and so that persons often hindered in the subsequent hours by the business of their callings, might have a more convenient opportunity for the business of the daily devotions of the Church.

The original custom of the Church, Eastern and Western, was to celebrate the Matins and the Communion at different hours. Such is still the custom at those three Cathedrals above mentioned, and at the College of Winchester, and, as Wheatly informs us, formerly at Merton College, Oxford: and tradition gives the same account of Canterbury, and possibly of many other places. It would appear from passages in Archbishop Grindal's life[2], that the same custom prevailed in the Diocese of York, till altered by his authority. Whether his interference in this respect was beneficial, is more than questionable. From many circumstances of

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[1] *Vide* a future Section on the first Rubric after the Communion Service.

[2] The Minister is directed "not to pause or stay between Morning Prayer, Litany, or Communion; but to continue and say Morning Prayer, Litany, and Communion, (or the service appointed to be read when there is no Communion,) together without any intermission; to the intent that the people might continue together in prayer and reading the word of God, and not depart out of the Church during all the time of the whole divine service."—*Life of Grindal*, book ii. chapter 2.

his life, it is evident that his early foreign training had incapacitated him from a sufficiently discriminative estimate of our Liturgy.

In country parishes, indeed, where the population is scattered, this division might have the effect of inducing a neglect either of the Morning or the Communion Service, since attendance on both would often be impracticable. But in towns, and in Cathedral cities especially, this objection does not exist, from the nearness of the inhabitants to the Churches. The division might have the effect, in the first place, of giving to the worshippers a more distinct apprehension of the peculiar character of each several service: in the next place, of enabling many to attend, some one service, who now, from the extreme length of the three conjoined offices (especially on Communion Sundays) are unwillingly compelled to absent themselves[1]: and in the last place, of affording opportunities to different members of families who now cannot attend simultaneously, of going to Church once at least in the morning; whereas now many are obliged to postpone their public devotions till the evening: besides this, as regards the Cathedral Service in particular, all excuse would be removed for omitting any part of the prescribed office (as the Anthem) or for mutilating any of the characteristic features of the Cathedral mode. A simple recurrence to the spirit of the Church's regulation, in this respect as many others, would supersede many of those awkward and unauthorized contrivances which are now often considered necessary.

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[1] Were the Communicants as numerous as every zealous Clergyman assuredly desires, such a division would be imperatively necessary. Even now, is it not required in at least the great London Churches?

SECTION XXIX.

OF THE BEGINNING OF MORNING PRAYER.

¶ *At the beginning of Morning Prayer.*

In most Cathedrals, on certain of the greater festivals[1], or at least on days of ceremony, the members of the Church enter the Choir in procession, the organ playing till they are settled in their places.

In Christ Church, Dublin, Bristol, and perhaps elsewhere, at every service, whether on week-days or Holidays, and at Canterbury on Sundays, this custom is observed: the junior members going first. In other places, some of the members go in procession, while the rest enter separately: no organ playing. Again in others, as at Westminster, at ordinary times, the Prebendaries and Choir drop in independently, without any procession whatever; and the time for beginning the Service is announced by the striking of a clock.

It is obvious, that the first of these usages is by far the most decorous. And if any custom is known, plainly subservient to orderly ministration, its adoption, on the ground of edification, can never be otherwise than commendable. And there can be no possible objection, but very much the contrary, to this usage, partially adopted in most places, and always in some, becoming universal in all.

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[1] As at Westminster.

It is a general principle, largely entering into the various concerns of life, that the solemn or the careless opening of any great undertaking has considerable influence, even in the estimation of the wisest, with respect to its future progress. So it has fared with many works of literature, and with the labours of the orator[1]. And so it is with respect to Divine Worship. It is therefore most fitting that the Cathedral Worship, so perfect in all its other arrangements, should be ushered in with all the composure and dignity, so grateful to any sober mind, as visibly announcing the order and subordination proper to the service of the Sanctuary, and that deliberate reverence with which the Almighty should be at all times approached. Who can be insensible to the passage of the Psalmist;

> " It is well seen, O God, how thou goest,
> " How thou, my God and King, goest in the Sanctuary:
> " The singers go before, the minstrels follow after:
> " In the midst are the damsels playing with the timbrels.
> " Bless ye God in the congregation:
> " Even the Lord, from the fountain of Israel!"

And I really believe, that few circumstances have given more general offence, than the miserable practice usually observed in our Cathedrals. The saving of three or four minutes by the non-observance of the course recommended, is really a plea that ought not to be listened to for a moment.

It may be remarked, that the Choir is sometimes

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[1] The sentiment of Pindar is well known: *ἀρχομένους δ' ἔργου πρόσωπον χρὴ θέμεν τηλαυγές.* But is not the Poet's assertion of the principle in his own case, his disclosure of his art, somewhat injudicious and prosaic? Perhaps the most sublime exhibition of this principle ever made is to be found in the Exordium of the 50th Psalm.

entered by a side door at the Eastern end, instead of by its Western door. It surely is not an over-refinement of mysticism to insist, that there is an obvious significance in the arrangements of our Cathedrals, analogous indeed to that to be found in all palaces and places of ceremony. The Nave is the majestic avenue to that part which is the special scene of prayer and thanksgiving, the Choir: the Choir again, is the vestibule to the Holy Table, at which the perfective rite of Christianity is ministered. To enter, then, by the upper part, and to proceed to the lower part disturbs this idea. And this is one of those particulars of observance, of easy restitution, to which nothing but a most slovenly penuriousness of time can object, and which, though apparently insignificant to mention, contributes its share to the great moral effect, aimed at by the whole of the reasonable service of the Church.

Connected with this, I must add my individual protest to the public voice of remonstrance long raised against the authorities of Westminster, in shutting out the Nave from the Congregation, who are introduced by a side door. It is impossible to say how great injury this vile custom has inflicted on the feelings and association of multitudes. It is well known, that the advancing up the long-drawn Aisle, as is still permitted at Canterbury and Winchester, and most other places, acts as a holy preparative to the service. But on these mean arrangements of Westminster it is painful to think, much more to speak. As the present Chapter is laudably rectifying abuses, it is earnestly to be hoped that they may utterly reform this, and the other more grievous ones connected with it, at whatever cost, at whatever sacrifice to themselves.

At visitations, and perhaps similar occasions, as at Canterbury, Christ Church, Dublin, &c., an Anthem or Hymn is sung by the Choir while in procession.

This custom, sanctioned by very ancient usage[1], is not to be confounded with that presently to be censured, of beginning Divine Service with singing. Till the procession is over, the Service cannot be said to have begun: the members are on their way to the appointed places of their duties, not already there. The hymn ceases on their arrival in their stalls: their private devotions are then offered up: and after that the service begins. The act is so obviously preparatory, that it can be no more objected to, than the forming holy meditations while going up the aisle; than the playing of the Organ Symphony, or the ringing of the bells.

As to the Organ Symphony, it is suggested, that on great festivals, it should be jubilant; during Lent, of a grave and somewhat penitential character. And perhaps on fast days it might be omitted altogether.

The practice, just now alluded to, of singing a Psalm or Hymn, when the Minister and Congregation are in their places, is one altogether contradicted by the Rubric, which orders the Service to begin with reading the Sentences. This cannot be alleged to be introductory: it is practically considered just as much a part of the office of the day as the prayers which follow. When the Hymn begins, the private devotions of the Church have already been offered up: and to enter the Church in the midst of, or after its performance would be commonly considered as an act of irreverence. But it is contra-

[1] So at Archbishop Parker's Visitation. "At his entry into the Church, the Choir went before him singing some Anthem."

dictory, as has been frequently observed, to the order of the Service, which prescribes, first, exhortation, then confession, then forgiveness of sins, then prayers for enabling grace to praise God aright; then, and not till then, praise. How absurd, then, to pray for grace for that which has been done already, and was done without any public prayer for God's blessing upon it! It is to be borne in mind, that in those very places where this unauthorized innovation is practised, the regulations of the Prayer Book are violated in other respects, as will be shown in their proper place: especially that the Anthem, prescribed to be used after the third Collect, is used, contrary to all order, here.

On the absurdity of singing Bishop Ken's Morning Hymn in this place, much has been said of late, and the arguments are too well known and obvious to need repetition. It may just be observed, can any man in his senses believe that God is honoured by that improbable assumption, which sets forth that at ten or eleven o'clock in the morning, the congregation has just wakened and got up, or the lazy notion that this is early rising, or the frigid fiction that the Sun has just risen himself? Bishop Ken composed this as a hymn for the use of the Winchester Scholars, to be sung at their awaking, at five or six in the morning.

In many places the words "I will arise and go to my Father," &c., are sung here as an Anthem, and are adopted on the ground that they form one of the introductory sentences, and are therefore proper here. A worse reason could not be found. Had the framers of our Church Service thought the singing of the sentence expedient, they would have prescribed it: but the restriction to reading *by the Minister*, is express. Here, then, is a

tacit correction of a practice which undoubtedly was known in the Church of England, before the time of the Reformation, of singing before the service. So that even had the Injunctions of Queen Elizabeth and the title-page of Sternhold and Hopkins's Psalms sanctioned this practice heretofore, which is very questionable, at least it was put an end to at the last Review; the amendments of which received the sanction both of Convocation and Parliament, and therefore are paramount to any previous regulations, of however high sanction, which they may contradict.

In every thing regarding the Choral Service, and the Music of the Church, it will appear that the last Review amended the more indefinite provisions of the former Prayer Book. Customs of ancient prescription, but hitherto unnoticed by the Rubric, were then, if edifying, expressly enforced. Had, then, the singing before the service been of this nature, (which, as it has been shown, it is not) the Reviewers would not have failed to have noticed with their express approbation so prominent a feature of divine worship: which called for, and (as I have already intimated) received their notice, and their decided, though indirect reprehension.

I reserve for another place (the Anthem) observations on the metrical Versions of the Psalms.

SECTION XXX.

OF THE MINISTER OF MORNING PRAYER.

¶ *The Minister shall read, &c.*

THE officiating Minister at Morning and Evening Service is generally a Minor Canon, or Vicar Choral, in Collegiate Churches and Chapels, that is, one of the Clergy of the foundation, inferior in Collegiate rank, though not necessarily so in ecclesiastical order. In the Royal Chapel, he is a Priest in ordinary.

There are two reasons for this arrangement. One is the due provision for the performance of these offices in the proper Ecclesiastical tone or Chant by persons who are required by the very nature of their office to be skilled in music. The Communion office, indeed, ought to be chanted by the Priest as well as Matins and Evensong: but there the custom of the Church of England does not prescribe the same variety of cadences and intonation.

This reason, however, may be considered rather as accidental. The principal reason is found in its propriety, and that due subordination of offices observed throughout Christendom in such place. The Office of the Holy Communion, to which all other parts of divine worship are subservient, is performed by the Bishop, and the Capitular or superior Clergy: while the subordinate offices devolve upon the assistant Ministers.

As has been observed before, the inferior Ministers in our Collegiate Churches represent the Deacons, Readers, Chanters, &c., in the primitive Church. But

if the analogy with the officers of the Greek Church were closely kept up, the performance of the whole office of Matins or Vespers would not be confined to them. For in their Liturgies we find that the Priest, the Deacon, and the Reader, &c., had each their separate office. The Priest said the long prayers or Collects, at certain intervals of the Service performed audibly what were called the ἐκφώνησεις, or exclamations, corresponding to our versicles, while the Deacon's office was to make those continued supplications called the συναπτὴ, to which the people responded at intervals, and which resembled the suffrages in our greater Litany.

Now although the construction of the inferior offices of the Western Church, and that of the Church of England in particular, materially differs from those of the Eastern, still I cannot but suspect that some trace of this ancient division is visible in our Liturgy. The word "Minister" is prefixed in the Order both for Morning and Evening Prayer, to those parts of the Service only where there is exhortation, or those parts in which the people audibly join, or are said kneeling, such as the general Confession, Lord's Prayer, Apostles' Creed, and Lesser Litany. "Minister" also occurs in one of the Rubrics respecting the Lessons, which the custom of the Church, both Eastern and Western, has always permitted to the inferior Ministers. The word "Priest" is prefixed to the Absolution, and to all those prayers which the Clergyman performs standing, such as the Versicles before the Psalms, beginning at the Gloria Patri, and those before the Collects. To the Collects themselves, no direction is prefixed. The only exception to the above rule is in the case of one of the Versicles, "O God make speed to save us," to which though pronounced kneeling, the

word "Priest" is affixed. It may here be remarked, that in the First Book of King Edward, this latter word was prefixed to the Lord's Prayer at the beginning of the Service: but while it was in that place changed into Minister in the following edition, the second succeeding versicle was, probably through inadvertence, left standing as before; the preceding versicle being prefaced, "Then likewise *he* shall say," the incongruity was less apparent. However, it is at least evident, that in the last Review, there were some changes designedly made: one of which is acknowledged to be a peculiar designation of the Presbyteral Office, namely, in the Rubric before the Absolution, where Minister was changed into Priest. In the last versicle before the Psalms, Priest is prefixed, where no direction existed before: and in the Rubric before the latter Versicles, or Preces, Priest is substituted for Minister. In the Evening Service, again, Minister is substituted for Priest before the first Lord's Prayer.

The Rubric before the Athanasian Creed shows an observance of the same principle, the word there, first inserted at the last Review, being Minister. And in the Litany, to the latter part beginning at the Lord's Prayer, the word Priest is prefixed: the custom of the Church of England having always assigned the performance of the first part to inferior Ministers, as will be shown more at large in its proper place.

In the other offices, it is to be acknowledged that the distinction between the two words is by no means so marked; and in many instances they seem interchangeable. This may be perhaps accounted for on many grounds, the discussion of which would hardly be within the purpose of the present treatise. However, it may be remarked, that in the Communion, while the Con-

fession is assigned to one of the Ministers, the Absolution is given to the Priest. In the Visitation of the Sick, the Priest pronounces the Absolution and following Collects, and in the Matrimonial Service, the final Benediction.

These remarks are after all but conjectural. It does not seem that any practice was ever founded upon them. However it is by no means inconsistent with the deep learning of the Reviewers to suppose that they had some regard to the precedent of the ancient offices of the Eastern Church, when they illustrated our Prayer Book with directions of a more precise and definite nature than before.

But leaving the further examination of this point, it is at least quite clear that in certain parts of the service, the Church of England has plainly recognised a distinction between superior and inferior Ministers. The Lessons and the former part of the Litany properly belong to the latter. If, therefore, the Capitular Members were generally capable of chanting, which unfortunately is not the case, they ought, in conformity to primitive use, to perform themselves, in the ecclesiastical tone, the greater part of Morning and Evening Service, leaving the inferior parts, just mentioned, to the Minor Canons or Vicars: who, it should be remembered, have in strictness the onerous duty of performing in addition those parts now delegated, by corrupt usage, to the Lay Clerks: namely the chanting of the Psalms, the Canticles, and Anthem: and who therefore require some relief. That this duty of right belongs to the Canons, is evident from the original designation of Vicars Choral, who were intended to be their deputies, as before observed. If a Prebendary is competent to chant the Prayers, it is

obvious that he but resumes a duty which it was originally incumbent upon him to perform.

On certain great festivals, as on our Lord's Holidays, the days which have octaves, and Monday and Tuesday in Easter and Whitsun week, a custom generally obtains for the Capitular Members to perform the offices of Matins and Evensong in person. This regulation was doubtless intended to give greater solemnity to the Service[1]. But this end is often completely frustrated by the ignorance or wilfulness of the Canons, who either cannot, or think it beneath them to chant the prayers; and who by their parochial mode of recitation, afford a most incongruous contrast to the performance of the responses, which are then accompanied by more solemn music. In a Collegiate Church, there ought to be at least one superior Member, competently skilled in that noble science which anciently was part of an ecclesiastical education[2], who might officiate at the greater festivals. At all events, where all the Canons are incompetent, it would be better that they should take that part of the Service in which chanting is not required, namely, the Lessons, and leave the rest to those Vicars, or Minor Canons, who are able to perform it as it ought to be.

The latter method is very frequently adopted in Christ Church, Dublin, and Winchester, not only on festivals, but at other times. And in both these places, it is by no means unusual for some of the Capitular Members to chant the prayers. Those who have heard

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[1] Analogous to this was the old regulation of St. Paul's, before the Reformation, that on the greater Feasts, the greater Canons should govern the Choir, and begin the Antiphons, Psalms, and Hymns.

[2] It is still enjoined by statute on the Fellows of Trinity College, Cambridge, and All Souls', Oxford: perhaps on those of other Colleges.

the service chanted at Winchester Cathedral by its late venerable Dean, (to speak of living examples is hardly fitting) can testify how much this occasional practice tends to the life and energy of the Choral Service.

On the ground of propriety it is most reasonable that one at least of the Capitular Members should assist in the audible performance of the daily service. When to the whole of the laborious duty properly belonging to the Clerical members of the Choir is superadded that of the Prayers, Lessons, and Litany, and when this, as it frequently happens, is thrown upon one individual, while perhaps several superior Canons are present, an idea naturally arises in the minds of the people, that the performance of the daily service is an act of drudgery, beneath the dignity of the Chapter. How much more decorous and edifying would it be, if at every service of the Church, the several parts of the office were each so distributed among a competent number of the Clergy present, as that all, both superior and inferior, according to their several abilities, should visibly bear their parts: so that the worship of God might have no appearance of duty constrainedly performed, but of a labour of love, the assumption of an honourable privilege.

All ceremonies, whether civil or religious, since the beginning of the world, have been considered as being invested with an additional solemnity, by being distributed in the several parts among various ministers. How far this was carried in the Temple Service, Lightfoot has copiously shown.

In the Cathedral of Chester, where, though the Choral Service wants some of its essential features[1], there

[1] The chanting of the prayers, *e. g.*

is the greatest decorum in the administration of the Liturgy, the Dean and Prebendaries generally officiate at the Litany or Lessons. This custom is not, however, general in our Cathedrals. The distribution among the Minor Canons varies at different places. At Westminster, for instance, one performs the Matins and reads a Lesson: another reads a Lesson and chants the Litany: in Christ Church, Dublin, it is the duty of the senior Vicar to perform that part which is strictly Presbyteral, namely the Matins and the latter Litany: the junior Vicar the Diaconal part, or the Lessons and the former Litany: and this arrangement is by far the most regular. At Canterbury, the Lessons and Matins are read by one, the Litany by another.

It may be as well, before closing this Section, to remark upon the usual distribution of the service in Parish Churches. The general custom in England devolves the whole performance of Divine Service to the end of the Litany, upon one clergyman, even though two should be present, and even though the reader of the former part should be a Deacon. The custom universal in Ireland, and prevalent in some parts of the West of England, is far preferable, of assigning the Lessons (or the Litany, as in the Chapel Royal, Dublin,) to the assisting Minister. But to assign the principal parts to the Deacon, in presence of a Priest, is quite against all Catholic propriety. In strictness he ought to perform merely the former Litany and Lessons. It is neither dignified nor decent for the superior Minister to remain in his family pew, and in his private dress, or gown, during the former part of the service, and to retire during the singing of the Psalm, in order to put on the surplice, of which he ought never to be divested when in the Church.

SECTION XXXI.

THE LOUD, OR AUDIBLE VOICE.

¶ *Shall read with a loud voice.*

THE loud voice, or audible voice as it is elsewhere termed, is applicable as well to reading in Parish Churches, as to the Chanting in Choirs. This direction was intended to guard against a practice of very ancient usage, of repeating certain parts of the service in an inaudible tone, called secreto in the Western Church, and μυστικῶς in the Eastern. This was especially the case in the more solemn parts of the Communion office, and in the Eastern Church it prevailed largely throughout the other offices, and the greater portion of the Prayers: the audible recitation being for the most part confined to the litaneutical supplication, the doxologies, and the ecphonesis, or exclamation, at the end of the Prayers. In the Western Church, this was mostly confined, in the morning and evening service, to the Creed and Lord's Prayer. We have no such custom in our Church: and indeed it does not appear that its original adoption arose from any other motive than that of a supposed expediency of concealing the mysteries of Christian Doctrine from the heretics and the heathen. It was forbidden by the Emperor Justinian[1]. Whatever may have been its

[1] Bingham, book xv. c. 3, § 33, says, that in the primitive Church the Priest performed the Consecration in an audible voice; that Habertus and Cardinal Bona acknowledged the secret recitation of the Canon to be modern; and the latter states that there is no trace of it

origin, evidently it were an insult to common sense to deny that it hindered edification. It is impossible to believe that the prayers of the Church were not originally intended to be heard of the people; and it is only surprising, that any one who has deliberately considered the features and object of public worship, can be enthralled by the childish mysticism which, unsupported by Scripture, or by apostolic practice, can defend a usage which our Church in her enlightened wisdom, has deliberately condemned.

The testimony of Archbishop Laud[1] is explicit. "If in some principal part of the Service there be a caveat given that the Presbyter shall speak with a loud voice, and distinctly, it implies, that he be very careful in that place that his voice be audible and distinct; but it imports not that therefore in other parts of the Service it may be low or confused or unheard. And yet if such a consequence were to be drawn, 'tis no new thing in the Church of Christ, that the Minister did pray sometimes in the public assembly in a very low voice, if at all audible. For it was ordered in the Council of Laodicea, (can. 18,) that among the prayers which were made by the faithful, after the hearers and penitents were gone

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till the tenth century; and that Justinian checked it. "Jubemus omnes Episcopos et Presbyteros non in secreto, sed cum eâ voce quæ fideli populo exaudiatur, divinam oblationem, et præcationem quæ fit in Baptismate sancto, facere, ut inde audientium animi in majorem devotionem et Dei laudationem et benedictionem efferantur."—*Novel.* 137, cap. 6.

The very matter of the ancient prayers themselves is internal evidence against their mystic use being a Catholic practice.

Asseman acknowledges that the mystic recitation was not ancient in the Greek Church.

[1] *Troubles and Trials*, p. 118.

out, that the first should be in silence: perhaps for the Presbyter to commend himself, and his office which he was then to execute, privately unto God. But howsoever in the public service that all should be public I rather approve."

Some men, with a perversity which is vexatious, setting all common sense at defiance, and hindering religion, read, upon principle, indistinctly, monotonously and rapidly. When are these follies to cease?

Of the Ecclesiastical tone in general, mention has been already made. The "clara vox" and ἐκφωνήσις of the Eastern and Western Churches always signify this tone. And the use of the Chant is most in accordance with the desire of the Church, that the Service should be audible. In a Cathedral, that tone is most plainly heard, which is musical; and it is well known by experience, how much further the Chant can be heard in those places[1], than simple reading or preaching; and how much easier such a practice is to the officiating Minister.

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[1] *Vide* Dr. Bisse, and the *Apology for the Cathedral Service.*

SECTION XXXII.

THE SENTENCES.

¶ *Some one or more of these Sentences of Scripture that follow. And then shall he say that which is written after the said Sentences.*

THESE Sentences, with the Exhortation, Confession, and Absolution which follow, were not in the first Prayer Book. The opening of the Service, as now ordered, resembles the Complin, or last office of the day, in the unreformed Prayer Book, which had at its beginning (just after the Benediction) a Lectio brevis, or sentence of Scripture, a confession, and absolution.

The usual method in Choirs is to begin the Service, and to continue it throughout, in a musical key.

This part of the Service was not instituted when Marbeck's book was composed; and we have no direction in any of the earlier Choral books[1] as to the manner in which it was recited. But that it was chanted in

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[1] As frequent reference will be made to these books in the course of this work, I shall here state their dates and natures.

1. *The Prayer Book, noted, by* JOHN MARBECK, (or rather Merbecke,) 1550. This is the earliest Choral Book we possess, being compiled immediately after the appearance of the first Book of King Edward. It contains the melody only, and embraces the whole Service, except the Litany. The author, Organist of Windsor, was a man of piety and learning. He was the author of the first English Concordance, and nearly fell a martyr to Popish persecution, but was saved by Bishop Gardiner's friendship.

2. The Harmonized Services of the famous TALLIS, of the Chapel of King Henry VIII., Edward VI., and Mary and Elizabeth, as edited by Dr. Boyce, containing the whole Service throughout.

3. DAY'S Harmonized Litany in 1560.

Choirs from the time at which it was first inserted, may be gathered from the traditional usages of most Cathedrals, where the Preces and Responses are chanted to nearly the same ecclesiastical notes as were in use at the beginning of the Reformation, and are recorded by Marbeck and others. And as it has been the tendency of modern times rather to mutilate than to extend the Choral Service, we must consider the prevalence of this usage in such degenerate Choirs as those of St. Paul's, Lincoln, and Westminster, a presumptive proof of antiquity.

Formerly in the Dublin Cathedrals, the chanting did not begin till the Confession: and at Bristol, some years since, not till the Versicles after the Lord's Prayer, before the Psalms. Although the custom of reading the introductory part is not sanctioned by the most ancient usage, yet it is founded on a principle not in itself wrong, the change of voice, namely, demanded by the different portions of the Service. But it is best to follow out this principle by a change of key, not by a method of recitation which breaks in upon the unity of the Service.

The deliberate enunciation of the Sentences, and a

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4. JOHN BARNARD'S (Minor Canon of St. Paul's) *Collection of Cathedral Music*, 1641. This contains various Services and Anthems, preces, &c. from the earliest times. The different parts were printed separately, and it is believed that a perfect set is not now to be found. The Author has seen but one part, in the Library of Canterbury Cathedral.

5. JOHN PLAYFORD'S Responses, Chants, and Litany, &c. 1655.

6. LOW'S *Directions for the Performance of Cathedral Service*, 1661. This gives the melody only, except in a few harmonized Chants, and Tallis's Responses for Festivals.

7. CLIFFORD'S *Directions*, &c. 1661.

Other sources of information for particular parts of the Service will be incidentally noticed.

proper pause before the Exhortation is proceeded with, are essential towards distinctness and solemnity. The vulgar custom in many Choirs, of running on smoothly and rapidly, without any distinction between what is declaratory, hortatory, and supplicatory, cannot be too strongly reprehended or too carefully avoided. Abuses like these, quietly tolerated by those who have authority to check them, have done much towards promoting the unmerited depreciation of our Choral Service, which is more owing to the oscitancy of Canons, than to all the clamours of dissenters.

As to the choice of the introductory sentences, the Church has given no rule. Still it may be observed, that a Collegiate body might with propriety prescribe some regulation for the appropriation of sentences to particular seasons: for instance, those of a more penitential character, as "I will arise," "O Lord correct me," to Lent, and fasting days: "Enter not into judgment," and "Repent ye," to Advent: and that one which more particularly speaks of God's mercy, "To the Lord our God," &c., to the greater festivals of Easter, Christmas, Whitsuntide, &c.: reserving the first and last for ordinary occasions.

In no part of the Service, perhaps, is a vicious style of chanting so apparent as in the delivery of the Exhortation. The punctuation is often utterly disregarded: the sentences are run into one another; and the effect is such, that one ignorant of our language might suppose that the Minister was reading a law form, or acting as a town crier. This is especially observable in the delivery of the words, "humble, lowly, penitent, and obedient heart," which are often read as if they formed but one word, and that not a very long one.

It should be a golden rule, to observe accurately the punctuation of the Prayer Book; giving to each stop, (the intermediate ones, as well as the comma and period) its proportional pause. This rule would be a corrective to affectation on the one hand, and negligence on the other; and I will venture to say, that where the additional check of the Ecclesiastical tone is enforced, either will not be very practicable.

SECTION XXXII.

OF THE CONFESSION.

¶ *A general Confession to be said of the whole Congregation after the Minister, all kneeling.*

In Playford's notation of the Choral Service, first published in 1655, the Confession and Absolution are prescribed to be read in one continued tone. In many Choirs, a change of note, either to a semitone or tone above or below, is made at the Confession. The ancient use of Winchester and Exeter prescribed the rise, that of Bristol and Durham, the fall. At St. Paul's, Westminster, and Canterbury, there is no variation. The change is in itself most significant: but it is indifferent, abstractedly considered, whether the change is made by ascending or descending, as either is consistent with the natural expression of penitence[1].

The ancient usage of the Dublin Cathedrals, still retained at St. Patrick's, was to chant slowly each clause of the Confession, the Choir repeating each in full harmony, with a close in each successive clause on the sharp seventh. The effect is solemn and devotional in the highest degree.

In Westminster this close is made in the second and final clauses only: the latter being alone sung in harmony. The reason of this is not apparent. But nothing can be less devotional than the mode of its performance.

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[1] The Scriptures speak of "lifting up the voice," and weeping.

At Gloucester, the same close is made in harmony, in the latter clauses only, beginning at "according to thy promises," &c.

In many Choirs, where for the most part the Service is properly performed, a strange custom prevails of enunciating all those passages which the Choir repeats with, or after the Minister, in a manner the most indistinct, and consequently irreverent. In the Confession this is particularly offensive. The first part of the sentence is made to run, or rather to race, while the concluding sentence is disproportionately lengthened out, so as to destroy all expression or meaning whatever.

In some places, a notion is permitted to exist, that the adult members of the Choir may delegate the singing of Responses, Confessions, &c., to the boys; as if their own duty were merely to sing when the Organ accompanies them. It should be remembered, that in these places the Choir represents the Congregation[1], as far as the audible performance of the prayer is concerned, and that therefore they are bound by the Rubric to consider this as much a part of their duty, as any other part of the service.

An irregularity very general in Parish Churches, and practised in some Choirs, must be noticed: that of repeating the Confession with the Minister, not after him. The two things are quite distinct, as appears by

[1] The Congregation of course join with their lips, either in a whisper, or in a subdued chant. But where there is a regular Choir to give full expression to this part of the Service, it seems incomprehensible why the inharmonious crash of the whole congregation should be considered necessary. It is all events quite contrary to the Choral usage of the Church. The individual assent to each petition is as really given the other way, and in the opinion of many persons quite as devotionally to their own feelings.

the Rubrics. Those parts which are said with the Minister are, the Lord's Prayer, except in the Post-Communion Service, where it is after him, the Apostles' Creed, and the Nicene Creed. Those which are said with him are the General Confession, and (by analogy, for precise rubrical directions are wanting,) that in the Communion Service, and the Prayer, "Turn thou us, good Lord," in the Commination. Each clause of the Confession is marked by a capital letter commencing it, a rule which should be carefully observed, as pervading similar places throughout the Liturgy, and ought to be repeated in each instance, when the Minister has paused, in the manner of the Litany. The Amen ought to be sung here, slowly and deliberately, and in full harmony, wherever harmony is used in the Responses. In the Dublin Confession, it forms part of the final clause, which in fact it is, and should be repeated both by the Minister and Choir.

SECTION XXXIV.

KNEELING AT PRAYERS.

¶ *All kneeling.*

During this and all other prayers, the lay members of most Choirs deliberately sit down; a practice diligently followed by the majority of the Congregation; who naturally conform to the example of the Ministers of the Church. This, it is to be presumed, goes upon the assumed principle that the Choir are not to be cognizant of any one religious act except singing. But as human creatures and Christian men are still the organs of divine service, they ought to be reminded of the Rubric, as obligatory on them, were even all religious feeling wanting. If fatigue be pleaded, the blame rests with the guardians of the Cathedrals and Colleges, who permit the accumulation of conflicting duties in various places to exhaust the energies, and damp the devotion of the subordinate members. No excuse can be offered for such irreverence, which it is not in the power of the superiors to correct or remedy. It would be well to recur to the ancient construction of the stall desks, which were extremely low, so that their occupants during the prayers were obliged to kneel down: their music-books being upon separate stands sufficiently elevated. The present custom of boxing up the stalls with high wainscotted desks, encourages a half lolling posture between standing and kneeling, which is only one degree less irreverent than sitting.

SECTION XXXV.

THE ABSOLUTION.

¶ *The Absolution, or Remission of Sins, to be pronounced by the Priest alone, standing; the People still kneeling.*

THE ancient Durham use was to raise the voice a note at the Absolution, after having been depressed at the Confession.

As Deacons are not permitted to pronounce the Absolution, they sometimes take upon themselves an unauthorized liberty, of substituting for it a prayer from the Commination. And this is suffered even where one or more Priests are officially present. Whatever rules may be observed as to the division of the Service, it is, to say the very least, but decent that one of the Priests present should always pronounce the Absolution, when a Deacon performs the rest of the office of Morning or Evening Prayer. And yet when several Canons are present, there is often no attempt made on their part to take any share in the morning office whatever, as if it were a business wholly foreign to their station.

SECTION XXXVI.

THE LORD'S PRAYER.

¶ *Then the Minister shall kneel, and say the Lord's Prayer, with an audible voice; the People also kneeling, and repeating it with him, both here, and wheresoever else it is used in Divine Service.*

THE Lord's Prayer, as remarked above, was in the ancient office of Matins repeated in a low voice throughout. On its use in other parts of the Service, remarks will be made in their proper places. The Church of England has restored its legitimate mode of recitation[1].

It is here to be repeated with the Minister, not after him. In order, however, that distinctness of recitation may be secured, an object commonly neglected altogether both in this prayer and in the Creed, the following rules ought to be observed.

1. The Choir and Minister should be agreed as to the time in which this prayer is to be repeated.

2. The Choir, in each clause, should begin after the Minister, but keep exactly with him through the remainder; and in order to effect this, the first syllable ought to be sung as a note of half the length of his: the first half of his note being a rest to them. The Minister ought to be very deliberate in his enunciation of the commencing syllable.

3. An equality of enunciation ought to be observed throughout: and each syllable given its due prosodical value.

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[1] The Lord's Prayer is directed to be sung to one note throughout in Marbeck and Playford; and such is the usage of the Church.

4. It should be agreed as to the due distribution of the clauses. The placing of the capital letters, indicating their commencements, varies in different copies of the Prayer Book: they vary even in the different recurrences of the prayer in the same copy. Thus in the clause, "Thy will be done in earth as it is in heaven;" "As" frequently begins another clause: and in that "Forgive us our trespasses, as we," &c., "As we" likewise begins a clause. Till some authoritative standard be issued, it would be well that some uniform rule should be agreed to by members of the same Cathedral. It would appear, however, that the rules of sacred composition require the distribution of the prayer into the shorter clauses now mentioned, in the passage "and forgive us," &c. But as to the former, it ought to be at "In earth," not at "As it is." But for this latter method we have no authority in any copies of the Liturgy.

All that has been hitherto said as to the use of the Lord's Prayer, is applicable to Parish Churches as well as to Cathedrals.

It cannot be objected to these observations that they are too minute. If decorous utterance is ever essential, it is specially so in the enunciation of our Lord's own words, regarding, as they do, the weightiest interests of our present and future being; and comprehending in them the essence, and affording the model, of all prayer and thanksgiving. If the rulers of our Cathedrals were but aware how much the devotions of many are hindered, and their religious feelings wounded, by the inattention to points apparently minute, they would assuredly bestow a few moments, or at least some half hour in the course of their lives, out of their abundant leisure, upon the correction of such discordancies. But even did

attention to a point of this kind involve much expenditure of time and trouble, it yet should be remembered that the very least which the requirements of their offices demand from them, is to labour to the utmost in order that God may be reverently served, and his people edified.

The doxological clauses were not added to the Lord's Prayer till the last Review. The principle of our Liturgy is to insert it in those cases only where it is immediately connected with thanksgiving. In our service it forms a step in that gradual ascent, of beautiful proportions, which rises from confession of sins, to remission, and then from prayer for enabling grace, to the confident expression of praise, first in the ecclesiastical hymn, the Gloria Patri, and then in the more perfect language of divinely inspired Psalm. The ancient use of Winchester illustrates this principle. The Lord's Prayer having been chanted upon one note, a close is made towards the end, in the last syllable of the word "ever," upon the minor third below: which is the note upon which the following versicle is made, thus indicating, not indeed immediate thanksgiving, but humble preparation for that act.

In Marbeck, however, and in Playford, the Lord's Prayer, in this place, is chanted throughout on one note; its use being somewhat different here from that observed in its subsequent recurrence, as will be remarked in its proper place.

SECTION XXXVII.

OF THE VERSICLES BEFORE THE GLORIA PATRI.

¶ *Then likewise he shall say*, O Lord, open thou our lips, &c.

HERE those parts of the service called VERSICLES and RESPONSES occur for the first time. These were anciently, and are still in the older Choral books, called PRECES; though that term more properly belongs to the Versicles between the Creed and the Collect for the day: the continuous prayers, called Collects, having been formerly distinguished by the term ORATIO. The Versicles are a more frequent and characteristic feature of the Western than of the Eastern Liturgies; while again the Eastern more abound in consecutive Collects and Litanies. The Church of England has, in her services, largely availed herself of both methods.

The Versicles are passages from the Psalms: with three exceptions; namely,—1, the Gloria Patri, an ancient Christian Hymn, which has been for ages identified with their use; 2, the shorter benediction, formerly prefixed to most Collects, and found in all offices of the Church, Eastern and Western[1], "The Lord be with you," &c.; 3, one of the Versicles after the Creed, which will be spoken of in its proper place. The Versicle, made by the Priest, is always followed by a Response of the people or Choir; notified in our Prayer Book by the words "Priest" and "Answer" prefixed.

[1] *Vide* BINGHAM, book xiii., c. 6, § 5.

There are other Preces, not taken from the Psalms, which have the parts severally allocated to Minister or people merely notified by a change of type, the responses being in Italic letters. The intrinsic character of these is different, as will hereafter be shown.

With these short Prayers and Responses the Psalmody, properly speaking, begins. The essential character of the Choral performance of the Psalms is antiphonal; that is, there is an alternate manner of recitation regularly recurring at certain intervals; either the whole Choir answers the Priest, or one portion of the Choir answers the other. When a complete Psalm is recited throughout, the first verse is sung by half the Choir stationed at one side of the Church, the next verse by the other half, and so to the end. But when selected verses from different Psalms are repeated consecutively, the Priest repeats the first portion of each verse, the Choir gives responsively the latter portion. This method somewhat resembles the performance of the Psalms of the day in Parish Churches, with this difference, that there each verse, not each half verse, is so alternated by Minister and people. A due attention to the spirit of these two modes of Choral Psalmody would, I think, explain some passages in ancient Christian writers, which have given rise to misconceptions, as I shall endeavour to show, when the chanting of the Psalms comes under consideration.

The Versicles forming the subject of this section are in close connection with the Psalms which follow: and both from this circumstance, and from their intrinsic character, the inconsistency of that practice must be evident, which, in some Choirs, allows the simple reading of the Versicles and Responses, while the Psalms are

chanted. The act of "reading prayers," as the performance of divine service is vulgarly called, is thus ostensibly disconnected from the act of praise. Another practice is perhaps still worse, because more palpably discordant; I mean, that of reading the Versicle, and chanting the Response; that is, half saying, half singing, certain verses of the Psalms. This anomaly has arisen from the misconception, already reprehended, which in some Collegiate Churches disconnects the Clerical from Choral duties altogether.

All the ancient Choral Books, those of Marbeck, Tallis, Barnard, Playford, Low, &c., make the singing of these Preces an essential part of the Service. And their testimony goes to show, that this custom, begun at the Reformation, was continued till the Great Rebellion, and was resumed at the re-establishment of the Liturgy at the Restoration. These documentary records are confirmed by the traditional usages of the several Choirs, which in most instances essentially coincide with the books above mentioned, although in many subordinate particulars, they have characteristic variations: which perhaps may have been the immemorial use, in the particular churches where they are found, antecedently to the Reformation. And I think it probable, that Marbeck's book is merely the record of some such particular use, though, as just observed, mainly agreeing with that established in most Choirs.

The most ancient books give the Responses in unison. And in this manner they were a long time performed in some Choirs, as at Durham and Winchester, in both which places they have been since harmonized; at Durham, most admirably by Mr. Penson, the present Precentor. In most places, they are sung to traditional

harmonies, which of course vary considerably from one another.

In Christ Church in Dublin, the unison responses of Winchester were adopted about seventeen or eighteen years ago, the traditional responses of that place, similar to those still in use at St. Patrick's, being laid aside.

The service of Tallis is celebrated for its full and most religious harmonies, throughout all parts of the service, the Responses included. But it is a mistake to suppose that those usually performed in Choirs are mere simplifications of his. The documents above alluded to, some being more ancient than Tallis's composition, prove that the more simple responses are the more ancient. In Tallis, the Priest's part is retained, as found in Marbeck: while the Responses of the Choir are frequently different in the melody. It appears, both from documents and traditionary custom, that his were not intended to be used but upon the greater festivals, or more solemn occasions, the ordinary responses, as now, being usually performed. In Low's Book, Tallis's are subjoined to the ordinary Responses, and are called "Extraordinary Responsals upon Festivals." Against this common mistake I think it the more necessary to give a caution, because of late there have been professed republications of Tallis, which are, in fact, a garbled mixture of his compositions, and of the responses in common use harmonized.

Besides those mentioned above, there are to be found in the few parts of Barnard's work still extant, arrangements of the Preces (merely, however, of those before the Psalms) prefixed to two services of Bird, and one of Gibbons. In these the Priest's part is the same as in Tallis. These Preces have been altogether forgotten.

In later times, the Responses have been set by Ebdon, and published in his score. These are in a minor key: and the Priest's part is on one note. They do not profess to follow the ancient model in any respect; nor are they of a sufficiently ecclesiastical character, especially in the Gloria Patri, which is quite a canticle.

Arrangements of the Responses for local use have been made at different times. Among these may be mentioned those by Sir John Stevenson, for use at the great Festivals in the Dublin Choir, now laid aside. At the Cathedral of Durham, Responses in full harmony, the authorship of which is uncertain, are in use every Sunday, accompanied by the Organ, the common Responses before mentioned, being used on week days. The Priest's part in the Sunday Versicles is upon one note throughout.

It is to be supposed that our Versicles and Responses were derived from the ancient services used in England. As to those before the Psalms, I have been unable to discover any exact prototype: but the clause, "O God make speed to save us," resembles the Gregorian chant for that verse, in the rise of a tone upon the word "speed."

We now proceed to the manner of their performance. In some Choirs, as formerly in Christ Church, in Dublin, and in Canterbury, the key note was given out on the Organ before the Versicles began. This custom might be justified, from the propriety of chanting the Versicles in the same key as the Venite Exultemus, which they introduce. The general usage, however, is to make a fall after the Lord's Prayer in chanting, in the manner to be observed upon presently.

On certain great festivals, the proper usage of the

Church of England, laid aside in many places, but still observed in some, is to sing the Responses and Litany of Tallis's arrangement to the Organ. This ought to be done at least on Easter, Christmas, Whitsunday, Ascension Day, Trinity Sunday, and on Monday and Tuesday in Easter or Whitsun week. But the due reverence for those days which have more special reference to our blessed Lord[1], would also include the days of the Circumcision, the Epiphany, the Purification, and the Annunciation. In Christ Church, in Dublin, Tallis's Responses, but without the Organ, are now used every Sunday. But I am bound to express an opinion, that this service should be reserved for more solemn occasions, according to the ancient practice of the Church. The discrimination of our higher festivals has been too much subjected to the levelling principle of modern times. In the last mentioned Church, indeed, the tendency has been in itself laudable, to exalt every Sunday to the standard of a great festival: but I question much whether this may not be carried too far, especially in a place where the daily service is so meagrely performed.

On certain fast days, and on Wednesdays and Fridays in Lent, the chanting is often altogether suspended; and the Service is performed parochially. The penitential character of the season, especially during Passion week, would be much more expressively marked, were the Responses in a minor key, and were the Chants for the Psalms very slightly modulated, and the Canticles sung to single Chants, the Organ, according to ancient custom, being altogether disused.

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[1] Called in the Greek Church the *ἑορταὶ δεσποτικαὶ*.

It remains to make a few observations on the Chants to which the introductory responses are ordinarily sung.

The two Versicles succeeding the Lord's Prayer[1], are introductory to the act of praise beginning at the Gloria Patri, and are pronounced kneeling, as being prayers for God's saving help, to enable the worthy rendering of thanksgiving. The humble character of this supplication is expressively represented by the chant: the first Versicle, "O Lord, open thou our lips," being sung upon a note which, according to the uses of different Churches, is either a third, a fourth, a fifth, a tone, or semitone, lower than that of the Lord's Prayer preceding. The use of Winchester, which I am inclined to think the correct one, coincides with Marbeck, and that of Canterbury, in falling a minor third. In all Choirs, this Versicle is chanted upon one note: and in most, the following Response is in the same unvarying strain. At Winchester, however, as at St. Paul's and Westminster, and as in Tallis, the Response rises a tone upon the word "forth;" at Canterbury, a third.

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[1] Dr. Bisse's observations on the Versicles are so admirable, that I make no apology for transcribing them at length.

"Now this offering of praise is prepared and introduced by Petition, as Confession of sins was by Exhortation: the Minister beginning, in the language of the penitent Psalmist, 'O Lord, open thou our lips,' the people answering, 'And our mouth shall show forth thy praise.' A very proper introduction after Confession of sin, the sense whereof naturally seals down our lips, and makes all flesh dumb before God. Again the Minister prays, 'O God, make speed to save us;' to wit, from our manifold sins we have confessed. The people proceed, 'O Lord, make haste to help us;' to wit, in the great duties we are now entering upon. Both Versicles proper in their measure, and vehement in their expression, O God, make speed; O Lord, make haste; and the language of a devout worshipper, whose prayer, darted up in these short ejaculations, pierceth the clouds."—*Beauty of Holiness in the Common Prayer.*

The following Versicle, "O God, make speed," &c., with some immaterial variation, is chanted in the same manner in most Choirs (resembling, as before observed, the Gregorian Chant,) the holding note being a fifth, the word "speed" a sixth, above that of the preceding versicle. The greater confidence of religious hope advancing from supplication to praise, is significantly marked by this rise.

The Response, "O Lord, make haste to help us," is in Marbeck, Playford, and Low, chanted upon one note: the holding note of the preceding Versicle. But the Winchester use, with which Tallis and that of several Choirs[1] concurs, makes the Response to coincide with the versicle, in rising a tone upon the word "haste." The two divisions of the verse are exactly parallel in sense, and therefore demand a similar musical enunciation. I have little doubt, therefore, that the Winchester method is the most correct.

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[1] Durham, St. Paul's, Westminster, Canterbury, Bristol, Exeter and York.

SECTION XXXVIII.

OF THE VERSICLES IMMEDIATELY PRECEDING THE PSALMS.

¶ *Here all standing up, the Priest shall say*, Glory be to the Father, &c.

THE act of supplication being over, that of praise now begins: signified by the posture of standing.

In the last Review of the Prayer Book, this part of the Service has sustained a material alteration. In the first and earlier editions there were no directions to sing the Gloria Patri as a Verse and Response: nor was any prefixed to the Verse "Praise ye the Lord." The Response, "The Lord's Name be praised," did not then exist. The only direction was the word "Priest" prefixed to the beginning of the Gloria Patri. From Barnard and Low's book, and Tallis's Service, (before it was adapted to the use of our present Prayer Book,) it appears that the whole of this part was sung throughout by the Choir: from the ordinary responses in Low and Playford, that it was chanted by the Priest. This uncertainty of usage has been remedied by our Reviewers, who by specific directions have discriminated the performance of the several parts: and by the addition of a Response, "The Lord's Name be praised," have made the character of this part of the Service uniformly antiphonal.

These specific directions of our Prayer Book ought to be sufficient to correct an incongruity which has been suffered to obtrude itself into many Parish Churches: I

mean, that of chanting the Gloria Patri in this place, both verse and response, in Chorus, even when the circumjacent responses are read. The whole rationale of this part of the Service is broken in upon by this unauthorized practice.

As the laudatory part of the Psalmody of the day ends, so it begins with the Gloria Patri: with the difference that here it is prefatory. In the other parts of the unreformed Service[1], and in the English Litany where it occurs, there seems to have been Psalmody in the primitive times, vestiges of which still remain.

The Gloria Patri, according to the uniform practice of all Choirs where full Service is retained, is chanted upon the same high note upon which the preceding Response terminated. The Priest's part is uniformly upon one note: that part which is now the Response is in like manner unvaried in Marbeck, Playford, and Low. At St. Paul's and York it has a cadence in the Amen, on a semitone below; at Winchester, and other places[2], it is of more varied melody; but the same descent to the semitone occurs in the middle pause of the Responses. Since the adaptation of the Gloria Patri to a Verse and Response, this cadence appears most appropriate, as investing it with more of the character of a Choral Chant, which indeed is suggested by the punctuation: it has the colon in the middle, marking the pause in Choral recitation.

The verse "Praise ye the Lord," wanting in Playford, terminates upon the semitone below: which the uses of Durham and York follow: while in that of Winchester,

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[1] The Responsoria brevia, &c.

[2] Durham, Westminster, Canterbury, and Exeter.

followed by most Choirs[1], upon the note above. Since the addition of the Response, the latter seems the most appropriate usage. In that Response all the Choirs, except of York, (where it agrees exactly with the Versicle) terminate upon the fourth below, with some variation as to the immediate modulation. In Barnard's book and in Low's, we find that in Tallis's Service, &c., the words "Praise ye the Lord" were twice repeated.

These words correspond to the Alleluia in use in the unreformed Breviaries, which always preceded the Psalm, (except at certain seasons of the year.) In the first book of King Edward, this word was sung in addition, or perhaps substituted, from Easter to Trinity Sunday, which was always a season of peculiar rejoicing in the Church. The use of the word in this place was probably suggested by its frequent occurrence in the Psalter before Psalms of thanksgiving; which is an additional reason for the synonymous expression now retained being considered as part of the Psalmody, and performed as such in all regular Choirs.

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[1] St. Paul's, Westminster, Canterbury, Bristol, Exeter: found also in Tallis.

SECTION XXXIX.

OF THE VENITE EXULTEMUS.

¶ *Then shall be said or sung this Psalm following: except on Easter Day, upon which another Anthem is appointed: and on the Nineteenth Day of every Month, it is not to be read here, but in the ordinary course of the Psalms.*

THIS Psalm, of ancient use in the Universal Church, at the beginning of the devotions of the day, occupies the same place in the unreformed office for Matins, as in our Morning Service. But one essential improvement was made at the reformation of our offices, by the cutting off from this part of the Service, as our Prayer Book expresses it, all anthems and invitatories. In the first book of King Edward, the rubric preceding this Psalm directs it to be sung without any Invitatory. This Invitatory was a verse, or part of a verse, taken from this particular Psalm, which was sung before it began, and repeated after every second verse; thus interrupting the connection of the Psalm, and this in a most senseless manner, since, on its alternate occurrence, (after the 4th and 8th verses,) it was not repeated at length.

The Anthems or Antiphons were verses from the Psalter, or other parts of Scripture, which preceded and followed a certain number of Psalms, sometimes each Psalm, each service and season of year having its proper Anthem. A few words only of the Antiphon were said before the Psalm, but it was repeated at length at the end. These interpolations, "as breaking the continual

course of the reading of Scripture," and especially in this instance, as interrupting the flow of the inspired voice of praise, were happily removed by our Reformers: so that from the beginning of the Versicles to the end of the Psalms of the day, a consistent unity was restored.

Besides the interruption caused by the Invitatory to the continuous sentiment of this introductory Psalm, another peculiarity is observable in the Breviary: namely, that it is not arranged for chanting, like the other Psalms, with a pause in the middle of each verse; but two verses are run into one, so as to form periods of lengths disproportionate to the proper performance of the Chant. In ancient times, accordingly, it appears that the Venite Exultemus was sung in a different way from the other Psalms; that is, not to one uniform chant repeated at each verse, or every two verses, but to variable strains[1], resembling the arrangements of the Te Deum, and the other Canticles. Of the perpetuation of this custom a vestige remains in Barnard's Church Music, in which we find that the Venite was so arranged by the earliest English composers, Tallis, Strogers, Bevin, Bird, Gibbons, Munday, Parsons, and Morley. No Service in the collection, subsequently to that of the last mentioned composer, has this arrangement; and since Dr. Giles's time (who died in 1633), it seems to have been discontinued. Of this method of singing the Venite all trace is lost in the Church of England, and even in Dr. Boyce's republication of some of the above-named services, in his Cathedral Music, this part is altogether omitted. It is probable that it was observed on great festivals only. But in all the other ancient Choral Books, the Venite is

[1] This appears from the Salisbury Breviary.

sung to a simple Chant: in Marbeck, to one resembling the eighth Gregorian tone. Such has been the use of the Church, at least since the Restoration; and this more simple practice is obviously more consistent with the unity and connection of the Psalmody.

With the Psalms, the organ accompaniment in Choirs usually begins: giving out, in the first instance, a few preparatory notes. The half of the first verse is then sung by the Choir unaccompanied, the organ joining at the latter part of the verse, and throughout the remainder of the Psalms. A better and more ancient practice, however, would be for the Precentor or officiating Priest to chant the first half verse, both in this instance and in the Te Deum, the Creed, and the Gloria in Excelsis: this being one of the peculiar offices of the Precentor. In the peculiar instance before us, this method would more distinctly mark the invitation to praise, which is complied with by the antiphonal response of the Choir.

I may here observe, by the way, that in Parish Churches, where the old style of metrical Psalmody is kept up (and I regret to say that all innovations on that style are not improvements,) it is usual for the Clerk or leader of the singers to chant out the first line of the Psalm; often closing upon a minor third: precisely in the way our old Te Deums are given out in Choirs. This is one of those venerable customs which ought to be cherished: and it would be as well, for the decorum of the service, if the Clergyman himself, when capable, would so give out the Psalm.

The Psalms of the day, being variable in their character and sentiments, obviously require a variety of Chants. But the performance of the Venite being, with the exception of one day in the year, namely, Easter

Sunday, an invariable part of the Morning Service, I would beg to offer a suggestion as to the propriety of having it sung to an uniform Chant, changed only when the Responses are changed, as on the great festivals, or in Lent. The Chant in Marbeck, if properly harmonized, is so grave and simple, and so peculiarly adapted to the preceding Responses, as to be well fitted for this use. When Tallis's Responses are employed, the custom usual on such occasions of using his sublime Chant, (which is the same as the first Gregorian tone, with the fourth ending,) ought to be kept up. And if greater variety should be required, Playford's seven Chants (of which mention will be made in the next Section) might be used in succession for this Psalm, appropriated each to a day of the week, as he has directed.

In Parish Churches, where an imitation of some parts of the Choral Service is professed, the Venite is often chanted, while the Psalms are read. It is not necessary to enlarge upon the absurdity of this practice, which after having given the appropriate musical expression to the invitation to praise, denies it to the act of praise itself. Where partial chanting is used, (I speak of course only of Parish Churches, for in endowed Choirs it ought never to be partial,) it would be much more consistent to confine it to the Canticles after the Lessons, which have a character peculiarly their own. The usual custom of chanting the Venite and the Jubilate, and reading the Psalms and the Te Deum, tends to confuse the distinctive characters of the Canticles and the Psalms.

On Easter Day, the Anthems then substituted for the Venite are chanted in the usual way; being pointed for this purpose in the Prayer Book. In the first book

of King Edward, the first two verses that we now have, were wanting; and the rest was printed in two paragraphs, not in verses, as at present; at the same time, however, each sentence (except the last,) had the colon to mark the pause in the Chant. After each paragraph was inserted Hallelujah. And a verse and response followed. They were then, and still are styled, Anthems, being of the character of the Antiphons in the unreformed offices, of which mention has been already made. By implication however, in our present book, the Venite is also styled an Anthem, in that more enlarged sense, which applies the term to anything sung antiphonally.

In the first book, these Easter Anthems were sung on that festival before Morning Service. In the second book, when the sentences, exhortation, and confession were prefixed, they were placed as at present: as it was not fitting that praise should begin till the preparatory acts of confession had been gone through, and the ministerial absolution pronounced. A regard for this deliberate alteration of the service, ought of itself to be a sufficient correction of that most improper practice already animadverted upon, of preceding the service of the day by a Psalm or Hymn.

SECTION XL.

OF THE CHANTS FOR THE PSALMS.

¶ *Then shall follow the Psalms in order as they are appointed.*

THE appointment of a monthly course of Psalms is peculiar to the Church of England. But there is no such thing as universal consent with respect to the division of the Psalter for the purposes of devotion. From the earliest times of Christianity, a wide difference upon this point prevailed between Churches that were in the most harmonious communion, and even between the various parts of the same diocese or province[1]. The daily use of the Psalter is a Catholic principle; but there is no Catholic rule as to the precise method of its employment.

In the Greek Ritual[2], the Psalter was divided into twenty portions, called *καθίσματα*, or Sessions, of which the 119th Psalm formed one: each cathisma was divided into three parts by the doxology interposed between each part. These divisions were called *στάσεις*, or Stations: and between each stasis a Lesson was interposed. So that these represented the Nocturns of the Western Church.

In the Ritual of the unreformed Church of England, (which materially agreed with that of the other Western Churches,) the whole Psalter was gone through in a week. The apportionment was thus made. The 119th Psalm[3]

[1] *Vide* BINGHAM, book xiv., ch. i., sec. 5.

[2] GOAR, *Rit. Græc.*; SUICER.

[3] The division of our Prayer Book is here followed.

was daily said, a part being performed at each of the short services at the first, third, sixth, and ninth hour. The 63rd and 148th Psalms were said daily at lauds: the 51st at the same service on all days but Sunday: the 4th, part of the 31st, the 91st, and 134th, daily, at compline. Then, after a selection of sixteen more Psalms appropriated for each day of the week, for the services of lauds and prime, the rest of the Psalms, exclusive of all the above, were appointed in the order in which they stand in the Psalter, for the daily offices of matins and vespers; in this manner eighteen Psalms were first apportioned for the Sunday matins, then twelve for the matins of each week-day: then followed the five Vesper Psalms, for each day. Thus the Sunday Vespers begin with the 110th Psalm; the Saturday Matins concluding with the 109th.

In this arrangement there was much that is beautiful in theory: especially in the affecting allocation of certain appropriate Psalms to the early praises of the morning, at lauds, and to the closing devotions of the evening, at compline; and the daily use of the 119th Psalm, at those intermediate hours, when, during a temporary retirement from the wearing business of life, there is a peculiar and soothing efficacy in the calmness of its meditative wisdom.

But this could never, at any time, have been more than a theory to the great body of the people. To say nothing of the use of a dead language, which, in every liturgical office, hindered edification, it was impossible that any but those who, by the nature of their sacred office, were given leisure for the purpose, could so attend all the seven daily services of the Church, as to have the public use of the whole Psalter. By those who could

attend on the Sunday only, the greater part of that book would be unrecited: and a considerable portion must be of necessity omitted even by those who had ordinary leisure to attend some of the week-day services. But again, the office of matins was so extremely long, even when not joined to lauds, that the attendance on it must have been for the most part inconvenient and impracticable, except to the inmates of Monasteries, or of Collegiate Churches. And indeed we find, from the Preface to the Prayer Book, that of the Nocturns, (or portions into which the courses of matin psalms were divided,) "now of late a few have been daily said, and the rest utterly omitted[1]." And this has been generally the case in the unreformed Churches of the West.

Besides this, the greatest portion of the Psalms was read at the midnight, or matin service, when attendance was least practicable. But even supposing the attendance on each service an easy matter, still the inordinate quantity of Psalmody would have been anything but conducive to healthful religion, or intelligent devotion. It would have been impossible to rightly mark, digest, and meditate upon those holy songs: since, by such prolonged recitation, the memory and discriminative faculties must needs have been confused. The use of the Psalter, too, bore an exaggerated disproportion to the other parts of Scripture read in the Church, even at Matins, for which the longest Lessons were appointed.

These abuses the Church of England, distrustful of mere theories, and ever mindful of practical edification, has effectually remedied. The private devotions of the

[1] "Concerning the Services of the Church."—*Book of Common Prayer.*

faithful at the seven periods of daily observance, derived from the Jewish Church, are in no wise hindered, nay, have been encouraged from time to time by those in authority[1]. But as to the public service, the Psalter has been so ordered, that a moderate portion of it being read each day in monthly course, the most rare attendant on divine worship must at one time or another hear each of the Psalms repeated. And when it is considered, that there is no one Psalm but has either a direct prophetical application to our Lord, or to his Church, or is respective of the innumerable wants and feelings of human nature, we cannot be too thankful for that providential ordinance, which brings each particular of matters so all important before the frequent notice of each member of her communion. In appointing a monthly course, the Church shews a regard for that natural division of time, which, by divine ordinance to the Church of Israel, was marked by a special commemoration, that of the new moon. And as the Sun and Moon are represented in Holy Writ to be the special emblems of God's Providence; as the everlasting seat of Christ is like as the sun before him, and as he, our Saviour, shall stand fast for evermore as the moon: so by her several courses of public prayer she represents the revolutions of both heavenly bodies: commemorating by

[1] See the *Private Devotions* of Archbishop Laud and of Bishop Cosin; the latter published by the approbation of the King, and sanctioned by the authority of the then Bishop of London. Of this book a beautiful edition has been published of late: (I refer to the 12th Edition; Rivingtons, 1841;) to which an admirable and succinct Preface has been appended by its Editor. In this preface we are properly referred to the Primers of Henry VIII., Edward VI., and Elizabeth, the first preceding our Reformation, the last subsequent to it; but all shewing a recognition of the ancient hours of prayer.

her daily prayers, and canticles of constant daily use, God's ordinary benefits common to each day; by her monthly Psalms those seasons for which the moon was appointed, and by her annual completion of the whole volume of Scripture, that year, which he crowneth with his goodness.

We now proceed to the manner of their recitation[1]. The chanting of the Psalms is an universal practice; but as to the manner of chanting there is no universal agreement. That which prevailed most largely in the Church was the antiphonal, or alternate method used in our Choirs. But this method was not adopted till the time of Ignatius, Bishop of Antioch, the third from St. Peter, who, as Socrates the historian relates, established this system in the Church of Antioch, in consequence of a vision in which he heard the angels in antiphonal songs, hymning the Holy Trinity. To this account Christian antiquity has given a prevailing credit: and indeed there is good reason to believe, that a man, intent upon holy things, solicitous for the edification of the Church, and mindful of the ancient method of the Church of God on earth, and of his angels in heaven[2], should have a more vivid impression conveyed, and his

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[1] The authorities by whom the references made in this and the following paragraphs were chiefly suggested, are BINGHAM, (book xiii. chap. 5, and xiv. chap. 1;) THORNDIKE *on Religious Assemblies*, pp. 325 and 328; MONTFAUCON, *Monitum in S. Chrysostomum, Ps.* 41, (Edit. Bened., vol. v.,) and BISHOP PATRICK'S *Preface to the Psalms*. But the Author has been obliged to draw his own conclusions from the passages referred to, which the above-named authorities have not sufficiently reconciled.

[2] The instances of Miriam's responsive song, and of the Vision of Isaiah, in which the angels cried one to another, are familiar. Homer speaks of the antiphonal song in a passage, which by its

purpose fixed and confirmed, by means of one of those dreams, which even the heathen poet confesses are from God. Hence, Socrates adds[1], this custom was derived to all the Churches. By which we are probably to understand the Churches of the Patriarchate of Antioch at first, and then generally those Churches of the East[2] properly so called, not those of Egypt and Africa, as we shall presently see. That it did prevail generally over the East at least, we have the testimony of Theodoret: though he attributes its establishment, (by which he can mean nothing more than its regular restitution,) to Flavianus and Diodorus, in the time of the Arian persecution: adding, that this custom, which took its first rise in Antioch, spread in all directions, and found its way to the very ends of the world[3]. St. Basil attests this to have been the case in the Churches of Cappadocia[4]. In the time of Constantine, Eusebius asserts there was a regular Choir at Antioch. The Churches of Constantinople adopted the same method.

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exquisite melody of rhythm, relieves the puerile absurdity of the scene with which his first Book concludes.

> Οὐ μὲν φόρμιγγος περικαλλέος, ἣν ἔχ' Ἀπόλλων,
> Μουσάων θ', αἳ ἄειδον ἀμειβόμεναι ὀπὶ καλῇ.—*Iliad*, A. 603.

It cannot be doubted that Homer's judgment and taste were repugnant to the descriptions of the heathen deities in the Elysium, so frequent in his poems, which popular taste called for. But passages such as the above, were probably suggested by some sacred original, derived from Phœnicia, or elsewhere.

[1] *ὅθεν καὶ ἐν πάσαις ταῖς ἐκκλησίαις αὕτη ἡ παράδοσις ἐδόθη.*

[2] St. Austin calls the antiphonal mode the Oriental: in the very passage which shews it was not universal: "Tunc Hymni et Psalmi ut canerentur secundum morem Orientalium partium.....institutum est."—Aug. *Confess.*, lib. ix. cap.

[3] Theodor. *Eccles. Hist.*, lib. ii. cap. 19.

[4] *διχῇ διανεμηθέντες ἀντιψάλλουσιν ἀλλήλοις.—Ep.* 3 *ad Neocæs.*

But it does not appear that the antiphonal mode became universal. That it was partially adopted in the Churches of Africa appears, among other instances, from the custom of the Ascetics in the Churches of Alexandria, who at their vigils sung alternately in two Choirs, one of men, and another of women. But the primitive method of the African Churches seems rather that which may be called acrostical: that is, the Chanter or Reader sung the Psalm throughout, or in part, and the people answered either at the end or at certain intervals. Such, according to Cassian[1], was the custom of the Egyptian monasteries, where, to relieve the monks from their long fatigue, they sat, except at the congregational termination. St. Augustine[2] and St. Athanasius[3] mention the Psalm being chanted by one: and the former says it was by the Lector or Reader: "cantari a Lectore." Philo bears witness to the same custom being practised by the Essenes of Alexandria; the people listening in silence, and joining in the recurring anthems or burdens, as we may call them[4]. It may be presumed from a passage in St. Austin that the ecclesiastical music of this portion of the Church was simpler and less expressive than elsewhere. "Pleraque in Africâ Ecclesiæ membra pigriora sunt: ita ut Donatistæ nos reprehendant, quod sobriò psallismus," &c. And again, he says of St. Athanasius, that in his time the Psalms, at Alexandria, were sung with so small an inflexion, that it was more like speaking than singing; which is hardly applicable to the Gregorian Chants, simple as they are.

For this acrostical manner, however, high antiquity is

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[1] *Instit.* lib. ii. cap. 12, as quoted by Bingham.

[2] *Pref. in Psalm* 31. [3] ATHAN. *Apol.* ii. 717.

[4] ἐφύμνια and ἀκροτελεύτια.—THORNDIKE, page 328.

claimed. In the documents called the Apostolical Constitutions, (which, however, are well known to be of much later date than the Apostolical times,) one person is ordered to sing the Psalms of David, and the people to respond the acrostics, or burthens. However, this method was less perfect than the antiphonal, and probably was instituted at a time when the people were too ignorant to form efficient Choirs, or to join in all the verses, in order to keep up and fix their attention upon occasional parts of the psalmody. Bingham considers that the ecclesiastical singers called *ὑποβολεῖς*, or suggestors, took their origin from thus prompting the people, as it were[1].

Before we pass on to the more perfect mode of chanting, I would offer a few conjectural remarks on that now under discussion. In Churches where the antiphonal chanting was fully adopted, traces remained of the former mode, the germs of some permanent parts of our service. Thus Chrysostom, in his Homily on the 41st Psalm, (or as we account it, the 42nd) speaks of a burthen which was sung[2], not once, or twice, or thrice, but often in the course of the service: which consisted of that verse, "Like as the hart desireth the water-brooks, so longeth my soul after thee, O God." And again, in his Commentary on the 117th Psalm (or the 118th) he notices the same use of the verse, "This is the day which the Lord hath made," &c., and adds that the Fathers had appointed this verse, which he calls the verse of the response[3], to be sung by the people, "as containing a high sounding and lofty sentiment." Now this regulation

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[1] Book iii. chap. vii. sect. 3.

[2] *ὑπακοή*.

[3] *στίχον τῆς ὑπηχήσεως*.

of the Church, adopted for the edification of the people, a remnant of the ancient and less perfect method, was evidently suggested by those Psalms which have recurring burthens either at intervals, as in the 107th, or at the end of every verse, as the 136th. Thus Athanasius at Alexandria commanded the Deacon to read the Psalms, and the people to answer, "For his mercy endureth for ever." And hence the Antiphons of the Western Church, that is, the short verses which precede and follow the Psalms, and the Invitatories of the 95th Psalm, already mentioned. But these have degenerated much from their original significancy, and have often but a very obscure relation to the Psalms which they accompany[1]. Even when there was an Antiphonal Choir, these verses were probably sung by the whole Choir, or people in full chorus: and hence also the origin of the Responses in our service; and more particularly of the often repeated Kyrie Eleison of the Greek Church, which forms one of the most prominent features of the Ritual. These burthens were called by various names, which give one generic meaning, while they seem to discriminate their several particularities, whether as a mere assenting answer[2], an audible response, a response in song, the latter part of a verse (such as "for his mercy endureth for ever,") the antiphon at the end of a Psalm (like the Gloria Patri or Hallelujah) or of a Hymn.

In the passage of St. Basil, already noticed, after speaking of the alternate singing, he mentions the responsorial mode. "At one time, being formed into

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[1] Montfaucon (Monitum in Psalm 41) considers that ὑπηχεῖν, ὑποψάλλειν, ὑποκούειν, mean all "recitanti respondere, vel canenti succinere."

[2] ὑποκοή, ὑπηχήσις, ὑποψάλμα, ἀκροστίχιον, ἀκροτελεύτιον, and ἐφύμνιον.

two divisions, they sing antiphonally: then again, leaving it to a single voice to begin the melody, the rest respond[1]." It is probable that allusion is here made as well to the performance of versicles and responses, as to the intonation of the Psalms and Hymns.

We now pass to the antiphonal mode used from very ancient times in Western Christendom. The nature of the subject demands some notice of its origin: but this is so well known, and has been so amply and ably stated by many of late years, that it must suffice to be very brief. St. Ambrose, Bishop of Milan, in the fourth century, introduced into his Church the ancient antiphonal Chant of Antioch, derived, as it was believed, from St. Ignatius. The strong resemblance between the general character of the ancient ecclesiastical music and what remains to us of the Greek melodies[2], makes this tradition of the people of Antioch a matter of high probability. Antioch was a place of great refinement, where all the Grecian arts were in high perfection.

In the seventh century, Gregory, Bishop of Rome, renowned for his labours in the reformation and completion of the Occidental Liturgy, was the author of a signal improvement in the Ecclesiastical music. The ancient system, adopted, though modified, from that of Greece, was very imperfect. The Chants, and the other music of the Church based upon them, consisted of four TONES, as they were termed; that is, four modes, or scales, somewhat similar to our modern keys; the scale of the first reaching from D, of the second from E, of the third from F, and of the fourth from G, to their respec-

[1] ἔπειτα πάλιν ἐπιτρεψάντες ἑνὶ κατάρχειν τοῦ μελοῦς, οἱ λοιποὶ ὑπηχοῦσιν.

[2] *Vide* the curious specimens of ancient Greek music given by Dr. Burney in the first volume of his History of Music.

tive octaves above: but each of these was imperfect, as the natural scale alone was then known. To each of these tones a chant was appropriated, whence all the Ecclesiastical hymns were derived. Gregory enlarged the system by adding four other tones, each of which bore a relation to one of those already existing, being in the same key, or its relative. The ancient tones were called the authentic, those added by him, the plagal; the difference between these, according to Dr. Burney, being chiefly this, that whereas "in the authentic modes the melodies are generally confined within the compass of the eight notes above the key note, in the plagal modes they are within the eight notes below the fifth of the key." Hence rose the eight tones of the Western Church, commonly called the Gregorian Chants, to which, in later times, another was added, called the Irregular tone, and but of rare use. The authentic tones were the first, third, fifth, and seventh: the plagal were the second, fourth, sixth, and eighth.

Most of these Chants, however, have modifications of considerable antiquity, the melody being considerably varied in the second strain: and these variations are styled "endings." Thus, the first tone has six endings, the third tone four, the fourth tone four, the fifth tone two (one of these is comparatively modern), the seventh tone five, and the eighth tone two; the second and sixth tones have each but one ending: so that in fact there are twenty-six Gregorian Chants for the Psalms, including that called irregular. The melodies of the first parts are, in many instances, more varied in their modulation, according to present use, than they are found in the ancient Manuscripts and Breviaries.

These melodies resemble in their structure those

Chants used in the Church of England, which are denominated single; that is, they are each commensurate with but one verse in the Psalm, not with two, like the modern double Chants. Each Chant is divided into two strains, by the pause which is made in the middle of each verse, and signified in our Prayer Book by the colon. Each of these two strains, again, consists of the Recitation and the Melody: the recitation being one sustained note upon which the greater part of the words of each verse is sung: the melody consists of two or more bars, appropriated to the concluding syllables. The number of these bars varies considerably in the different tones. It is difficult to ascertain, from the ancient Breviaries, the exact time of the different Chants: the value of the notes, notwithstanding the definitions which have been made by musicians, not appearing to be very accurately discriminated. Thus, in the first part of the Chant, we sometimes find two bars of melody, (exclusive of the reciting note,) sometimes three, sometimes but one; and in the second part, they vary from two to four. Besides these essential parts of the Chant, two or three notes, called the intonation, precede the recitation of the first part. We find from ancient manuscripts, that to the intonation the first two or three syllables of the Chant were always sung, at least in the first verse, but often throughout the Psalm. The modern use of the Church of Rome omits it, except in the first verse.

In the ancient Breviaries and Missals no other Chants than the Gregorian are used for the Psalms. From their extremely ancient and continued use in the Western Churches, many have insisted that they ought to be sung, to the exclusion of all others, in the performance of our

Liturgy. To this dogma, however, of novel assumption in the Church of England, many objections may be made.

In the first place, the implied assumption of their Catholicity, as the argument for their exclusive use, is untenable. The utmost that can be affirmed of the Gregorian Chants, as they at present exist, is, that they have been of ancient use throughout the Western portion of the Church. But the Church of England has never bound herself down to the employment of Western forms only: in her Liturgy, she has, since the Reformation, taken large advantage of the Eastern Ritual. She is far from confounding that agreement in matters circumstantial, which she long preserved with the other Churches of the West, and which was enforced by the unlawful authority of the Bishop of Rome, with that agreement in matters essential, which she continues to maintain with all Churches throughout the world, and this in many important particulars, wherein the other Western branches have broken through the requirements of primitive and Catholic consent. Now, in the details of ecclesiastical music, we have already seen that Catholic consent does not exist. The Greek Church, (or at least that portion of it which adopted the system of Ignatius,) rejects the four plagal tones of Gregory. If, then, according to the judgment of the Church of England, greater edification may be promoted by the superaddition of the expressive and varied resources of a more scientific music to the melodies of ancient times, the Ministers of her communion have been acting in strict accordance with their duty, in taking advantage of the providential improvements of art, to adorn and illustrate the service of God.

The paucity of the Ecclesiastical Tones is owing to

the imperfection of musical knowledge in the age when they were arranged. In the infancy of every art, the efforts must of necessity be timid and of limited extent; and the ancient musical scale was so extremely defective, that it was impossible to take a wide range. Besides, the laws of harmony, unknown to the Greeks[1], were not discovered till ages after the time of Gregory, and were long in advancing to perfection. The Chants were consequently sung in unison. It has been sometimes urged of late, not only that the Gregorian Chants ought to be exclusively used, but that they ought also to be sung in unison. Those who require this, ought also in consistency to require the rigid adherence to the defects of their melodies, and the rejection of the B flat, which was not introduced till the middle ages, and of accidental sharps, which never occur in the Breviaries. But is this scrupulous regard, not to the excellencies, but to the defects of antiquity, worthy of God's Service, to which the perfection of every art, that can be legitimately employed, ought to be dedicated? If the laws of harmony and modulation, which suggest, (as every musician knows they do) a variety of melody unattainable in the time of Ignatius, Ambrose, or Gregory, are founded in nature, is it not most right that the sublime art, which, since the creation, has been dedicated to the praise of God, should receive all the aid which the obedience to

[1] The Grecks appear to have been but feeble musicians. They had an exquisite ear for rhythm, and tune; but from their ignorance of harmony, and from the limited scale of their instruments, the art with them must have been meagre indeed. The Egyptian and Jewish instruments appear to have been not only more numerous, but of far greater compass. *Vide* the Plates in WILKINSON's *Egypt*, where we may remark the players on the harp using both hands, and, if I mistake not, striking thirds and fifths.

those laws produces? What would be said, if our Churches were restricted, in their architecture, to the debasements of the age of Constantine, and the sublime inventions of later times were forbidden, because unknown to the ancient architects of Antioch, Milan, or Rome, or if the decorations of painting and sculpture were to be deprived of the graces arising from the observance of the laws of proportion and perspective? We point to our mediæval Minsters as models of a religious architecture, and actually censure the adoption of the Romanesque style (which is that of Christian antiquity,) although their details and even characteristics are comparatively modern; yet at the same time are called upon to discourage the analogous improvements in a sister art, (equally ancient indeed in its origin, but much slower in advancing to perfection,) only because these improvements were unknown to ancient times. I confess I am ashamed to use so many words upon such an obvious argument, in which I dare say my reader has long anticipated me: but unfortunately it has become necessary, from what I must call the narrow and partial reasonings of many in the present day, which in fact involve principles fraught with danger, when applied to matters of higher moment. Why should so much be said of the example of Rome? That Church has heinously transgressed ancient practice in grave matters: whilst in this particular of sacred music, she has sinned against the decorum of public worship more grievously than any Church upon earth. And if she has held to ancient custom with respect to Psalmody, this may perhaps be one among the many usages which she has kept up in a pertinacious scrupulosity for the defects of antiquity; while in other respects she has disregarded its real virtues.

It was not the office of the ancient Church to carry any human art to perfection. Her function was, to bear witness to the truths of the Gospel, to preserve them inviolate, and to be the Minister of Divine Grace. It was the will of Divine Providence, that she should take as she found them those arts, which, from being the ministers of secular life, were advanced to the dignity of being the heralds of the life to come. Thus architecture and music, much debased from what they had been in former times[1], were borrowed from Greece and Rome, unimproved by those who adopted them; for the age for their advancement was not yet arrived. An edification of a more essential kind was to engage all the energies of the newly founded Church: a voice of more eternal efficacy was to go out into all lands, and the words that proceeded from the mouth of God, unto the end of the world. And as in architecture, the various species which have in different countries acquired a local character of peculiar sanctity, the Gothic in the west of Europe, the Palladian in Italy, the Romanesque in the Oriental portion of the Church, all derive their source from Grecian and Roman originals, so it is not to be doubted that our music was immediately derived from the Dorian[2], and Phrygian, and Lydian melodies of Greece:

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[1] The perfection of the Jewish music was altogether lost. Lest this statement of obligation to Greece and Rome should seem inconsistent with what has been said in a former section (on the Chant), I must observe, that all I argued for there was the principle of the Chant being patriarchal or Jewish in its origin. This was still kept up by them; while the details of musical science were borrowed by the early Christians from the Greeks and Romans.

[2] Indeed they were given the names of these melodies by the ancient Church musicians.

though these owed their origin, as before observed, to Palestine.

But in later times, when the Faith had been long firmly planted, it was permitted to the Church herself to improve the music and the architecture thus derived. Now, for the sake of vindicating our Church system, let us run the parallel between the two arts a little further. Why, then, do we without hesitation admire and applaud that glorious innovation in Church architecture, which, three hundred years before the Reformation, superseded the style that had essentially[1] existed for eight hundred years, and which, during those three hundred years, went on with new inventions to the last, and yet at the same time condemn the innovations in the Choral Chant, which, three hundred years ago, the Church of England superinduced upon a musical system of not much longer duration? Had England less moral right or liberty to use her expansive invention, now freed from Popish thraldom, than she, or France, or Germany had in the middle ages, when, it might be urged, they went against a system that was Catholic? We must remember, as before remarked, that music has ever been more slow of coming to perfection than her sister art, and that in places where the one is in a state of maturity, or even decay, the other is frequently but in her infancy.

But here again, the system of England has been improvement, not organic change. As the religious architecture of Northern Europe taught indeed new principles of construction, but carefully regarded all the ancient features of ecclesiastical arrangement, the chancel,

[1] That is, the Romanesque, Norman and Saxon, which were mere corruptions or modifications of the later Roman style. *Vide* Mr. Whewell's work on German Churches.

the nave, the aisles, and the clerestory; so the religious voice of England (in which Europe would have joined, had it consented to a Catholic system of reformation) retained the ancient features of the Choral song: the recitation, the pause, the alternation. Unlike Geneva, she invented no new method, but confined the newly invented resources of harmony and melody within the ancient channels. But further: she not only added to the ancient music of the Church, but carefully retained it, as will be presently shown: herein dealing more reverently with antiquity than did the Wykehams of the middle ages, who, in the exercise of the sister art, not only invented, but destroyed. The more simple notes of the ancient Church were still heard, while their number was swelled by such melodies of Farrant, Bird, and Morley, as would assuredly have brought tears to the eyes of St. Augustin, and would have been bequeathed by St. Ambrose to all the Churches of the West.

It is time, however, to end these remarks, protracted, it is to be feared, to a tedious length, and to proceed to the actual system of the English Choral Chants.

The Chants for the Psalms consist of two kinds, single and double. The first are the most ancient; and of these we will speak in the first place. They are essentially the same in their construction with those of the Gregorian note, already mentioned: but the intonation is not used, and they consist of a regular number of bars; in the first part of two, in the second part of three, besides the reciting notes, of indeterminate length in each. I am now speaking merely of the Chants for the Psalms; those for the Canticles have peculiar features, which will be considered in their proper place.

It is not commonly known, that several of our oldest Chants are identical, or nearly so, in their melody, with

the Gregorian. Thus, Marbeck's Chant for the Psalms, and Introit, is that of the eighth tone. Tallis's famous Chant, published by Boyce in the course of his celebrated service[1], is the first tone, sixth ending. Playford's Chants, one for each day of the week, very nearly correspond with the first tone, sixth ending; the fourth tone, second ending; the fifth tone, second ending; the sixth, and the seventh tone: neither the second nor eighth tones being adopted by him: and the same Chant being repeated for Monday and Wednesday. As this work of Playford's, first published in the year 1655, went through several editions[2], and was in use long after the Restoration, we have here a distinct proof of the long continuous use of the Gregorian Chants in our Church. Besides these works, Low's Directions, published immediately after the Restoration, contains three Chants, two of them harmonized, corresponding to the first tone, sixth ending; the fourth tone, fourth ending; and the eighth tone. Clifford's Introduction, published in 1664, has thirteen Chants, from the Gregorian, but varying from them more than those of Playford. Those of Tallis are harmonized; but of all the others, with the exception of the two just mentioned, the melody only is given, as in the Breviaries.

In Barnard's book of Selected Church Music, published in 1641, there are singular arrangements of some of the Psalms, or parts of Psalms, not to Chants, but to varied melodies resembling our Services. Thus after Tallis's

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[1] In the Author's *Lectures on the Cathedral Service*, (Leeds, 1841,) it was remarked that this Chant resembles the Sixth Gregorian Tone, which it does; but its exact coincidence with the Tone here mentioned, had not then been observed by him.

[2] The copy which I have consulted is dated 1700, and is the fourteenth edition.

Preces (the same as those given by Dr. Boyce) follow the second, third, and fourth parts of the 119th Psalm, set in this manner, with the notice, "These Psalms following are to be sung on the twenty-fourth day of the month at evening prayer." After Bird's Preces, in like manner the 47th and 54th Psalm. But after a second set of his Preces, and after one by Gibbons, follow certain selected verses from Psalms. What was the intention or use of these anomalous compositions, I am unable to determine.

Almost coeval with our Reformation, however, we have other single Chants by the most eminent English musicians. Of these there is one especially by Farrant, which for gravity and solemnity both of melody and harmony, is at least equal in religious effect, I do not hesitate to say, to any of the Gregorian. The compositions in this kind have been numerous: almost every eminent Church musician having contributed. To specify them would involve a minuteness of musical criticism for which this work was not designed. It will be sufficient to remark that while in general they sustain the gravity of the ancient style, they are better adapted than the Gregorian for the varying expression of the Psalms, frequently admitting of a graceful change from major to minor, and the expression of joy as well as of penitence. Even in later times, some of the single Chants of Aldrich and of Purcell[1], (the latter in his other compositions is less chaste and religious,) yield to none in the true ecclesiastical character. They have a strength and decision, chastened by a sentiment of religious awe, which seem to be the characteristics of true Church of England devotion[2].

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[1] Some Chants, however, attributed to Purcell, (especially the famous Dead Chant,) are probably much older than his time, and were perhaps by his uncle, Thomas Purcell.

[2] In Marshall's Collection, (the most complete that has been pub-

The Gregorian Chants seldom end upon the same note with which the recitation begins: those of the Church of England generally do.

The double Chants are peculiar to the Church of England, and date no higher than the end of the seventeenth or beginning of the eighteenth century. There is one attributed to Morley; but this was not Thomas Morley of Queen Elizabeth's Chapel, a profound musician both practically and theoretically, but a composer subsequent to the Restoration. This species has come to be most commonly adopted in the Church, to the almost total exclusion in many Choirs, of the ancient and regular style. This may have arisen from the extreme difficulty of composing within such a limited compass, a melody free at once from monotony, like those of Blow, or from levity, like those of Battishill, a composer who in his admirable Anthems is certainly free from this fault. The double Chant extends to two verses; each part of the chant is divided into the same number of bars as the single.

The best kind of double Chant is that, in which the first division of each part is the same, so as in fact to resemble two Chants of the same Gregorian tone, with different endings. Thus a sufficient variety (the object of their adoption) is secured, while at the same time the

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lished,) most of the single Chants of our Church now extant are given. It also contains a copious collection of double Chants, ancient and modern. In BOYCE's *Cathedral Music*, there are a few of the best, at the end of the volumes, and also in Arnold's work: but in the latter they are scattered through the volumes without any method. The first regular collection was, I believe, by Beckwith, in the last century, who gives one for every Psalm. A very good selection was published some years since (in two small volumes) by Dr. John Clarke of Cambridge.

antiphonal correspondence of the two parts is preserved: whereas the usual method of making the two parts different, gives them too much the character of a common air.

There can be no question but that the single Chants are both more grave and ecclesiastical in themselves, and best fitted to the antiphonal character of the Psalms, in which verse generally answers to verse. In some instances, indeed, where the two verses are parallel to the two which follow, the double Chant may be most appropriately used. Thus, in the 114th Psalm, "When Israel came out of Egypt," this mode of alternation is distinctly and beautifully exhibited throughout. But the single Chants ought to form the rule and not the exception, as they do at present, in the Choral performance of the Psalter.

One species ought to be specially avoided, in which the first part is generally in unison, the second in harmony. There is too much appearance of contrivance, and aim at effect, in a composition of this kind: and its frequent recurrence is wearying to the ear, and destroys the effect it is intended to produce. If employed at all, it should be only in short jubilant Psalms, as the 100th.

As a general rule, in the composition of Chants, no bar ought to consist of more than two notes. The use of crotchets and dotted minims reduces the character of a Chant, which, to be tolerable ought to be slow and dignified, to that of a sing-song ditty. The divisions upon syllables which it necessarily requires, destroy the effect of solemn enunciation.

SECTION XLI.

OF THE PERFORMANCE OF THE CHANT IN THE PSALMS.

IT[1] is the universal custom in Parish Churches for the Minister to give out the day of the month, and the number of the Psalm, before he proceeds to reading those appointed for the day. This is not the regular system of Choirs; in those places where it is now adopted, it is comparatively modern. There is not the slightest ground for it in the Rubric. How far it may have been suggested by the intonation, or the antiphon which anciently preceded the Psalm, I cannot determine. No very good reason can be given for its adoption. The congregation ought to be aware of the day of the month, just as much as of the weekly collect; and if their daily devotions do not serve to make them familiar with the course of the month, at least their daily business ought. This notice is no help to those who cannot read: it is unnecessary to those who can. But in the Choral performance, it mars the order of the service. In the morning service it interrupts the connection of this part of the service, being interposed between the Venite and the Psalms for the day: and in the evening service, it makes a break between them and the introductory

[1] Upon this point the Author has modified an opinion, or rather resolved a doubt, expressed in his *Cathedral Lectures*. His attention was called to its consideration by the present respected Precentor of Canterbury, to whom he owes many obligations.

versicles, which, as shewn before, are properly to be considered as psalmody. It would be just as reasonable to interpose the words, "Here endeth such or such a Psalm," before the Gloria Patri.

The Psalms can never be properly chanted, except by alternate Choirs. If otherwise, the effect must either be heavy, when sung in Chorus, or meagre when chanted by a Choir too thin to admit of division. The essential character of Choral Psalmody is alternation, and where this cannot be commanded, it is much better to read them parochially. Not only is the effect of the simultaneous chorus monotonous and wearying, but despite is done to the character of the divine poems themselves which the Chant accompanies.

The two divisions of the Choir are technically called DECANI and CANTORIS, from the two Dignitaries, the Dean and Precentor, whose stalls are placed at the two opposite sides. This ancient designation sufficiently shows the origin of our Choirs not to be monastic: since the title of Dean belonged to secular Colleges: and the Precentor was not the second in rank in Monasteries.

Every regular Choir ought to consist of at least three adult voices, a bass, tenor, and counter-tenor, on each side, with a proportionate number of Choir boys. But this is the very lowest number, and such as ought to be tolerated in the smaller Colleges only. If all the Clerical members were made to reside constantly, no Cathedral would be without a much larger force; which would generally consist of a double Choir, and sometimes of eighteen or twenty men.

The gallery system, like that adopted in Trinity College, Dublin, and Manchester, is one destructive of all Choral propriety. It is true an alternation may here be

made; but then the voices ought to be opposite, at some distance from one another, to give the proper effect, which, since the visible worship of God is concerned, ought to be evident to the eye as well as to the ear. Besides the sacred office of the Choir is injured by their removal from the Chancel, the proper place of the ministers of divine worship, and they are dissociated from the Clergy, of whom they ought ever to be considered as the assistants. Indeed, as before stated, all properly organized Choirs consist partly of Clergymen.

There is a custom of partial adoption in Romish Churches, of giving the chanting of the alternate verses to the Choir and the Congregation. This has never been the custom of the Church of England. It is opposed to the nature of the Chant itself. The parallelism of the poetry and of the music requires a strictly antiphonal mode of performance, a correspondence, not a contrast. The alternation of Chorus and Verse is totally destructive not only of the poetical, but of the moral effect of the Psalms: a consideration too often overlooked altogether, in the prevalent love of abstract theories, and the disregard so generally paid at the present day to sound scriptural criticism. If edification be the object of divine worship, and if Choral Music assists this object, then let it be perfect and consistent, which it cannot be, if this foreign innovation be adopted. It may be objected, that Hebrew parallelism is gradational, and therefore that each alternate verse should be performed in a manner more full than the preceding. But this gradation is very refined and minute, such as, if represented by music, would at the utmost require a gentle swell of the voice or instrument, in the responsive verse, not an alternate whisper and crash. Besides, it may happen that the

verse which falls to the congregation is the very one which requires to be most subdued. Let any one apply these observations to the reading of Psalms in our parish Churches; where such incongruities must continually strike any one, who regards the Psalms not as a mere mechanical duty, but as a reasonable service.

Much has been said of Congregational Chanting. If by this be intended, the undersong of such of the congregation as really understand how to chant, the regular Choir forming the nucleus, and the choral harmony being audibly predominant, there can be no objection to the practice. But if it be meant, that the congregation is to form the Choir; that every one, how unskilled or ill endowed by nature soever, ought, as a matter of duty, audibly to join, and that the Choral Chant is to be a confused buz, or crash, and all expression, discrimination, and proportion of harmony (the proper attribute of Choral Chanting) are to be sacrificed, in order to support a supposed Christian principle, or privilege, in order to give an audible testimony to their faith, then I can only say, that our musicians ought to give themselves no further trouble about harmony; that it ought to be suppressed altogether: that the melody may as well be abandoned too; in short, that it would be better to drop all pretence to Choral music. Indeed, the Congregational Chant can be but a pretence. Every musician knows that in order to give the proper effect to harmony, the parts must be nicely balanced, that the due proportion of voices must be scientifically mixed. And if this is necessary in all music, it is specially so in the Chant. Besides, to those who have had any experience in the matter, it is notorious (and the conviction increases with more intimate knowledge) that while

nothing is so easy as to chant badly, no part of Choral music is so difficult to do, I will not say well, but even tolerably. It is unlike the Parochial metrical Psalm tune, where every syllable is determinately fixed, and where ordinarily no more expression or variation of tone is required from the congregation than from a barrel organ. But in the Choral Chant, the nicest discrimination, to be attained only by constant daily practice, is necessary, not only to fix the words to the melody, or tune of the Chant, but to give the recitation properly. And when it is considered that not the words of Sternhold and Hopkins, or of Tate and Brady, but of the inspired Prophets themselves form the subject matter of the song, full of variations of sentiment of the most delicate and subtle kind, requiring in general the softest flow of most distinct but at the same time free recitation, and a certain subdued and tranquil tone befitting the meditative nature of devotion, not only must the roar of the congregation be felt to be most opposed to all propriety, but the wisdom of the Church must be acknowledged, in having during the early, but not most primitive ages, recurred to the elder pattern of the Jews, in establishing a Choir, regularly trained and disciplined for this holy duty: a duty which does not supersede the intelligent and mental consent of the congregation, and even their actual assent with their lips. There are many to whom the Choral Service has been a matter not of excitement, but the best auxiliary of a tranquil devotion, who feel and fully believe that they are really joining in the service of the Church, when contributing only in a whisper to the voices of the Choir. They believe that the best of every thing ought to be given to God. They give the best they can: the internal worship of their

hearts, the outward homage of their bodies: but believing their audible voices would but mar that harmony, which has its place in his Service, as being a system of his own ordaining, they are content not indeed to be silent, (to Him they are not silent,) but to be still[1].

I know it may be said, that in the early Fathers the recognition of the congregational voice and the exhortation to congregational singing is frequent. But it must be considered, first, that the Choral system was not then brought into method; to perfection it could not be brought, till the invention of harmony. Their observations had reference to a different system. Let one system or another, then, be chosen, but if the Choral Service is adopted, let it be really such. If the congregational, then let metrical Psalms and Hymns alone be sung, (which admit more properly of the sustained and indiscriminate Chorus, though even this is a question) but let Chants be laid aside, and the Psalms be simply recited.

But besides, the exhortations of the Fathers do not of necessity mean an audible and loud voice of song from each individual. St. Chrysostom, in a homily where he is most urgent upon the people to sing, admits that it is not necessary to do so audibly: *ἐξεστι καὶ χωρὶς φωνῆς ψάλλειν, τῆς διανοίας ἔνδον ἠχούσης*[2]. He

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[1] How applicable are the words of one who has done more, perhaps, than any of his generation towards fostering a love for our Liturgy;

> We the while, of meaner birth,
> Who in that divinest spell,
> Dare not hope to join on earth,
> Give us grace to listen well.—*The Christian Year.*

[2] Chrysostom *in Psalm* 41.

insists more upon the earnestness of the spirit of prayer, than upon its palpable and mechanical exhibition.

The Council of Laodicea, which though an early one[1], I do not of course cite as binding upon us, saw the fitness of restricting the Choral performance to the Choir. If the system of antiphonal and melodious chanting (not mere reciting) of the Psalter was to be adopted, that method surely ought to be followed, which was instituted by the composer of the principal part of the Psalms themselves. The early Church, as before observed, did not pretend to perfection in this part of her ritual. She was engaged with essentials, not with circumstantials. But when Ambrose and Gregory, and of later times the Church of England, were permitted to seek for a more perfect illustration of these holy songs, they recurred, each more or less accurately, to the system laid down in the time of David. He instituted Choirs, which we find served by courses of twelve; how far this number was multiplied in each course it may be difficult to determine; but a hint is here given us of the proper proportions of a double Choir. And there is nothing against the supposition, but much to support it, that harmony, lost to the early Church, was known to David. Besides the internal presumptive evidence in favour of this supposition, it is reasonable to believe that this as well as the inflatus of the Poetry which it accompanied, as the architecture of the Temple in which it was celebrated, was of Divine inspiration; and that it perished subsequently from the Jewish nation, as did this peculiar character of their poetry and of their architecture. The Choirs of Israel were not congregational,

[1] A.D. 319 or 365.—BINGHAM.

we know: they were selected bands, set apart for the purpose: nor were they, as has been hastily imagined, immense choruses, overpowering, or overpowered by harsh orchestras of noisy instruments. The immense area of the Temple, in the open air, required a large Choir of voices and instruments to fill it. Yet when the details are carefully considered, it will be found that the numbers of neither were immoderate, and that there are strong marks of a careful balancing and distribution of the various parts, such as we now see observed in all well constituted Choirs, whether vocal or instrumental.

But objectionable as is the full Congregational Chant, it is perfectly absurd to suppose that either God can be honoured, or man edified, by the compulsory scream of a whole school of children, bad enough in parochial music, but perfectly intolerable in the Chant. In their proper place, nothing can be more affecting than the voices of children, either as a selected and well proportioned band of trained choristers, or as joining in a voluntary song, by the side of their parents. But our parish system has been to compel all our school children to sing, and that at the very top of their voices, without the slightest regard to the antiphonal system, in such numbers as effectually to drown such of the congregation as attempt to throw in a harmony. The same remark may be made as to the reading of the Responses and Psalms, which they are taught to do at full pitch. The manner in which the children of our parish schools are treated really acts as a hinderance to devotion. They are compelled to represent the Congregation in their most important duties, and while the adults are either excused or unwarmed, they are overtasked on the Sunday by real hard work, the protracted confinement to a school, though

they may have been in attendance there all the week; they are marched to both the long Sunday services in addition, and to all the weekly services which may occur; during the whole Sunday they are on drill; and they are considered not as the children of Christian parents, and as members of families, but as No. 1, 2, or 3, in such a Class in the School. No attempt has been made to encourage a recurrence to the natural and social, and real Christian system. When do we see the child of a poor person kneeling by her mother's side at Church, and enjoying the religious rest and recreation of the Sunday at home? I am not opposing Sunday Schools, far from it, or denying the necessity for school discipline, a matter of urgent moment among our manufacturing population especially: but I do object to regarding this undomesticating system, which an unhappy state of society has rendered expedient for some, as a method intrinsically excellent, and suited to all the children of the poor. I do object to forcing upon them indiscriminately a method of treatment the very reverse of that allowed to the children of the rich. I heartily wish we heard less of classes, and more of families. The real study of human nature has been comparatively overlooked, in the indiscriminate zeal for school mechanism. But this is an age of mills: and education mills, on enormous scales, are now the fashion.

To proceed now to the genuine antiphonal method. Each verse ought properly to be alternated: but sometimes, as at St. Patrick's, in Dublin, (the Christ Church usage is different,) when a double Chant is used, two verses are sung at a time by each side; that is, the whole of the Chant is gone through. This method is

certainly more favourable to the double Chant, but it cannot be considered as regular.

In Psalms like the 107th, the regularly recurring burthen such as, "O that men would therefore praise the Lord for his goodness," &c., might perhaps be most appropriately sung in chorus by both sides. The same may be said of the Gloria Patri.

The correct recitation of the Chant, that is, the singing of the words upon the holding note, is a matter of considerable difficulty. It is essential that a good chanter should be a good reader also. No mechanical rule can be given for its performance. But decorum, gravity, and due expression will be best secured, by attending strictly to the punctuation of the Psalter, not merely to the colon which marks the pause, but to all the other stops, and to the emphatic words of the sentence. But the accentuation ought to be very slight, just sufficient to mark the sense. Anything like declamation in the recitation not only sins against good taste, but causes indistinctness; since it cannot be expected that any two men can exactly agree in their emphasis: and bad taste defies all rules, and varies in each individual.

A great anxiety is often shown, so to regulate the recitation, as that each word and syllable may be pronounced at the same time by the whole Choir. It would be impossible, or at least a work of extreme difficulty, to make or enforce any such rule. But it is not, in fact, desirable. A certain degree of license ought to be permitted, in this part of the Chant, to each singer, so as to allow of that devotional freedom and elasticity, which gives such life to the Chant, and which distin-

guishes it from metrical Psalmody. This is quite consistent with sufficient distinctness, as will be found by the practice of all Choirs (the admirable one of Canterbury, for example,) who have been taught to observe the rules of punctuation and accent: and I confess I should be sorry to exchange for a correct, but tame and mechanical performance, that majestic roll of the Chant, which resembles the voice of many waters. This method, admitting of no accurate definition, best accords with the soluta oratio, yet rhythmical flow of the holy songs themselves.

But the general fault of Choirs in their recitation has been to neglect all accent and punctuation altogether: and to hurry through it as if they were going to take a running leap at the tune or air, which indeed they perform with a jerk or jump. In truth, many seem to think the air to be everything. The fact is, if the recitation is properly attended to, and the reading studied, the air will take care of itself.

As to the air, or melody of the Chant, rules have frequently been given. Of late years, many guides have appeared, in the shape of psalters with the words contained in each bar appropriately marked. I may specially notice the very useful and popular book of Mr. Janes, the Organist of Ely: that of Mr. Stimpson, of Newcastle-upon-Tyne: and particularly a beautiful one by Dr. Wesley, the Organist of Leeds; in which last book there are scored Chants given in each page for the respective days of the month. The Church has been much benefitted by these pious labours; and there can be no doubt that such auxiliaries may be of material use to the inexperienced, as to those who cannot command daily practice. At the same time, experience, and a due attention to the rhythm

of the Psalms, is the best guide. The scrupulous and undeviating adherence to the marked Psalters will, it is apprehended, encourage a jerking, or at least a dead and mechanical mode of performance. It may be compared to playing with a chiroplast. The transition from the reciting note to the melody should be as smooth and gentle as possible: and the best way to secure concord in the Choir, when delivering the final bars, would be, to attend to the prosodial value of the syllables, or rather to the accents of the words. As a general rule, the melody in the first part ought to be upon the last three syllables: in the second part upon the last five, as in this verse:—

Praise him | Sun and | Moon || praise him | all ye | stars and | light.

But where one of the final words consists of two short syllables, or of a long and a short, but one note should be given to it: as for example:—

The Lord is King, be the people never | so im | patient: || He sitteth between the cherubims, be the earth | never | so un | quiet.

The same may be observed when two unimportant monosyllables come together.

Ascribe unto the Lord, O ye | kindreds of the | people: || ascribe unto the | Lord | worship and | power.

Two extreme systems are observed in different Choirs upon this head.

The first may be called the syllabic system, which is, to give the last three or five notes to the last three or five syllables, whatever may be their prosodial value or importance: as in the verse just cited:—

Ascribe unto the Lord, O ye kindreds of | the peo | ple: || ascribe unto the Lord | worship | and pow | er. ||

Now by this system the rhythm of the words, and what is far worse, the parallelism is altogether lost.

By the other method, which may be called the accented, the division is altogether regulated by accent: that is, the last notes are assigned to the last three or five accented syllables. For example: —

1 2 3 1 2
O come let us | sing un to the | Lord || let us heartily re | joice in the |
3 4 5
| strength of our sal | vation.

By this method attention is doubtless paid to the sense, and the Chant is made intelligible. But it may be carried too far; and by crowding in so many words into each note, the solemnity of the Chant is impaired, and the harshness of a language, already abounding in so many consonants and close vowels, is exaggerated.

The proper method lies between these extremes. Due attention being paid to the sense and rhythm, regard at the same time should be had to the more deliberate and solemn enunciation of certain syllables, which from the proneness to abbreviate incident to all languages we have been taught to slur over, to the great detriment of melody. For example, while it is quite right to give but one long note to the last two syllables of such a word as *salvation*, or *indignation*, it may be questioned whether our Choirs do well in making a harsh tribrach, assigned to be one note, of such a word as *righteousness*, or *Israel*. In ancient poetry, these would have each claimed a long syllable: nor would such an occasional archaism be ungraceful in modern poetical composition. The same may be said of such a word as *enemies*. Nor should the lesser words be always slurred over: for example:—

Such as be foolish shall not stand | in thy | sight: ||

Here each word, if properly considered, has a substantive gravity of its own.

In this matter, however, common sense, united to a devotional estimate of the Psalms themselves, is the best guide. It is one altogether deserving the minute attention of a religious and learned Precentor; whose main business upon this point should be to enforce frequent practisings, to superintend them himself, and to suggest, pro re natâ, the proper method of so enunciating particular passages, that the poetry of the Psalms may be correctly exhibited.

In the ancient Breviaries the Psalms and Church Hymns are occasionally noted, syllable by syllable. The rule appears to have been rigidly syllabic; nor can much be said for the judgment or discrimination of the system. However, it must be remembered, that the Latin is a much more sonorous language than the English, and that there are few syllables in it which will not bear a prolongation, which in English would be intolerable.

In the modern performance of the Gregorian Chants, the notes of the melody are not prolonged, as with us, so that with them the syllabic method admits of more easy accomplishment. But it is much to be doubted whether this is the ancient method. It is certainly not that of the English Church, to which it is far inferior in solemnity.

In Marbeck's noted Prayer Book, some of the Psalms and Canticles have each syllable thus noted. In general a breve, or square note is assigned to each: but to some a semibreve: for example; (the semibreves being marked by the short prosodial mark ˘) lĭftĕd: . . . sālvātĭŏn[1]:

[1] This is the Shakespearian prosody of similar words.

prŏmĭsĕd: bēĭng: . . . dĕlĭvĕrĕd: rĭghtĕoŭsnĕss, rēmĭssĭōn, &c. The word Highest is a monosyllable. Cōvenānt a dissyllable. Each syllable in the words Israel and people, and such like, is long. In general each monosyllable, however unimportant, is given its long note: though sometimes it is absorbed in the following long syllable: for example:

And to guide our feet in | to the | way | of peace.

Words which are now almost universally regarded as trochees, are noted as spondees: *e. g.* the word *people:*

For he hath visited and redeem | ed his | peo | ple.

The same with the word *scornful*, and the last two syllables of *ungodly*.

In Marbeck the penultimate bar is often assigned to one syllable, a long, or double breve, in length, *e. g.*

And from the hand of | all that | hate | us.‖

The Psalms, it must be observed, are "pointed," that is, marked with the colon in the middle of each verse, not only as they are to be sung, but as they are to be said in Churches. It is therefore imperative on the Clergy and the Congregation to make the pause, practised in all Choirs, even in the parochial recitation. If this were done, much of that indistinctness now so observable in parish Churches, would be avoided. At all events, the regulation is imperative.

The Organ is of daily use in all regular English Choirs. Abroad, it is not in general used except on Festivals and their eves: the plain chant being kept up without the Organ. It is unknown to the Greek Church: in the Western it was employed first about the ninth century, earlier than some historians have supposed. It ought to be remembered, that one of the greatest improvements in the Organ, that of the swell, was made

by an English artist: and there is nothing which more contributes to the life and expression of the Chant, than its moderate use. The instrument, however, is now mentioned with especial reference to this part of the service. It should be played in a slow, flowing, and even manner, the melody as well as the recitation being given deliberately, and all jerking avoided. The principal and stopped diapason ought to be chiefly used: the noisy stops, such as the trumpet, cornet, and sesquialtera very rarely: the Choir Organ being chiefly used in the verses, the Great Organ in the Gloria Patri and such parts as ought to be sung in Chorus, but never so as to overpower the voices. When the swell is employed, the verse in which it occurs ought to be preconcerted with the Choir, that their voices may swell with it: a precaution too much neglected in our Choirs. The first verse of the Psalm, is sometimes performed with a crash upon the full organ: even though it may be deeply penitential. This ought to be carefully avoided, and the character of the Psalm be diligently consulted.

If the judicious but not too frequent changes of stops were attended to, and made a matter of study by the organist, the alleged monotony of the single Chants would be obviated. For instance, if similar combinations were given to verses strictly parallel: to the recurring burthens, and to such passages as that in the 24th Psalm: "Lift up your heads, O ye gates, &c.," where the seventh and ninth verses require a similar mode of performance, as do the eighth and tenth. Of this method Handel has afforded a noble instance in the famous passage in his Messiah; "Since by man came death," &c.

The Chant is sometimes slowly played over, unaccompanied by the voices, at the beginning of the Psalm.

This is a remnant of the ancient intonation, which it has superseded in many Roman Catholic Choirs. Its advantage is not very apparent: and it is most desirable that the real intonation by the Precentor, at the beginning of the Venite, and of the Evening Psalms, should be revived.

The Chant ought not often to be changed in the course of the Psalms for the day. The ancient and the best practice is to have the same throughout. But when the nature of the Psalms requires it, a change from Major to Minor, (of the same chant, however, if possible) is most appropriate, and heightens inexpressibly the moral effect of the Psalm. This ought to take place, not only at the beginning of any particular Psalm, but at any verse, where the nature of the sentiment requires it. For example at the 35th verse of the 89th Psalm, "But thou hast abhorred and forsaken thine Anointed," where the flow of prophetical benediction is suddenly stopped, and the complaint of the afflicted Israelites begins, this penitential strain is demanded by the very nature of the subject. The Choir of Canterbury exhibits this contrast in perfection: and it was at that Cathedral that the author had first the advantage of hearing this beautiful change in the course of the same Psalm, adopted. In the chanting of the Psalms there both the Choir and organist shew a most religious discretion.

It is obvious that the double Chant, among its other disadvantages, is often unfit for exhibiting this change; as the penitential or triumphant strain frequently begins upon a verse which must be sung to the second part of the Chant, which of course cannot then admit of change. The single Chants of Purcell, Croft, Turner, and Hum-

phreys, and some of the Gregorian, are admirably susceptible of this effect.

There is something in the human touch, which upon a musical instrument becomes an undefinable index to the mind and feelings of the performer. It is surprising how great a difference is perceptible in the performance of the Chant between organists of equal skill and genius, but of greater or less devotional feeling. It has been well observed, that the organist who really reads the Psalms, and enters into them, as he accompanies them, will produce, unconsciously to himself, an effect which not the most studied performance of the mere musician can command. Would that this was generally considered a religious office, and one requiring a devoted mind! But to those organists who have really felt the responsibilities of their situation, and have studied for it as Christian men, as the Ministers of the Church (and such men, God be praised, are on the increase), deep gratitude is due, as to those who have contributed towards illustrating the word of God, and bringing home its deep meaning to the hearts and understandings of the worshippers in his most solemn temples.

In several foreign Churches, in Italy especially, as at the Duomo of Milan, the idea of the antiphonal service is further carried out, by the use of an organ on each side of the Choir. This has never been adopted in England. It is obvious, that many circumstances must concur to favour such an arrangement. The Choir must be of sufficient breadth; the echo must not be great; the organs must be of perfectly equal tone, and kept in constant and exact tune. How far the antiphonal effect would be perceptible, I have no means of knowing or

judging; but there seems something attractive in the idea. In this case they ought not to play together, but alternately; and while one organ contained the greater stops for choruses, &c., the other might be merely a Choir organ with a swell (with perhaps a few of the greater stops for occasional use), to play the cantoris verses in the Psalms and Services.

Before concluding this Section it remains to observe, that according to the universal, at least very general custom of Europe, the organ is silent during the whole of Passion Week, and in some Cathedrals, during Wednesdays and Fridays in Lent. It were to be wished that this most expressive usage were general in parish Churches. But it is too much the habit to neglect all decent usages which may make a distinction between one season and another, or between common days and festivals. The custom of covering the altar, &c., with black during Lent, and of wearing mourning during that season, common during the latter part of the last century, is now very much disregarded, and in some places forgotten. But at the same time in Choirs, while the organ is rightly silenced during these periods, the Choral Service is most inconsistently suspended. The Chant will better speak the language of penitence, and more strikingly exhibit it, than simple parochial reading. The unaccompanied Chant has been often successfully practised, with excellent effect, as at Canterbury and Winchester, when the Choirs at these places were undergoing repairs; and all the usual parts, including the Services and Nicene Creed, have been correctly sung. There is therefore no practical difficulty in adopting the course recommended. The Responses and Litanies might be sung in a minor

key, and the Psalms to one of our noble single Chants; and the Venite and Canticles to a slightly inflected recitation, like Tallis's Chant for the Athanasian Creed; for a penitential Chant in the Te Deum or Venite would be obviously absurd. And perhaps on these occasions the simple notation of Marbeck for the Hymns might be appropriately used.

SECTION XLII.

OF THE GLORIA PATRI.

¶ *And at the end of every Psalm throughout the year, and likewise at the end of* Benedicite, Benedictus, Magnificat, *and* Nunc Dimittis, *shall be repeated,* Glory be to the Father, &c.

THE doxology, as Dr. Bisse remarks, is a Creed contained in a hymn. And it owes its enlargement to the same causes which dictated our larger creeds. The Arian perversion of "*by* the Son," and "*in* the Holy Ghost" was restored to that uniform ascription of praise which now stands. The original conclusion, still used in the East, ran thus: "Now and ever world without end;" which the Western Church, in the fifth century amplified by the words "as it was in the beginning." The Greek Church does not use it with the Psalms, as the Western do: but only an Antiphona, as they call it, which is one of the Psalms that has Alleluia prefixed.

The unreformed Western Church omits the Gloria Patri after certain Psalms, and during certain penitential services. Our Church uniformly retains it: and with good reason. God is to be glorified under every dispensation of his, and whether he makes glad or sorrowful, whether he gives or takes away, the name of the Lord is to be blessed. It may, therefore, be a matter of doubt, whether, in giving vocal expression to this Hymn, there is an uniform propriety in performing it in a major key, when the Psalm which precedes it is in the minor. The moral lesson is less obviously exhibited, if the voice of

sorrow and the sentiment of praise are thus dissociated: whereas they ought to be inseparable, if our sorrow be really that which He who sends or permits it has promised to turn into joy.

In some parish Churches the Gloria Patri is chanted, while the Psalms are read. In this there is nothing abstractedly wrong; since the Gloria Patri is a separate hymn. Still, for a reason analogous to that just now stated, it seems improper to dissociate the Psalms by so different a manner of performance, from that hymn, which so markedly stamps them with the character of Christian songs. The prophecies of David being now converted into the praises of the Church, we ought to aid the Church, not hinder her, in the assimilation which she designed.

When the Psalms are read, if the last verse of the Gloria Patri falls to the Clergyman, the Congregation often say the final Amen as a response. This is quite wrong. The Amen is an integral part of the verse, and is so printed in our Prayer Books. A like vicious method obtains in some places where the Psalm or Gloria Patri is chanted, Amen being sung to a long protracted cadence; whereas it properly forms but the two last syllables of the verse.

SECTION XLIII.

OF THE VOLUNTARY AFTER THE PSALMS.

A CUSTOM, formerly very general, still obtains in some Cathedrals[1], of playing a piece of music on the Organ after the Psalms. This is called a Voluntary, as the choice of the music is left to the discretion of the organist. Playford observes that "after the Psalms a short Voluntary is performed on the organ." In Clifford's account of the manner of performing Divine Service at St. Paul's, published shortly after the Restoration, it appears that the Voluntary was then used in that Cathedral. But in this and many other instances, the Service there has been much curtailed in modern times. The sanction of old custom is, perhaps, the only argument that can be used in favour of the Voluntary, which, at least on Sunday mornings, unnecessarily lengthens and interrupts the Service; while in those very places where it is used, some of the essential parts of the Choral Service, especially in the Communion office, are generally omitted, and this often on the plea of their protracting the Service. If used at all, however, due regard should be had to the time and place, in the selection of them, and all shewy gavots, and noisy trumpet pieces, carefully avoided. It should be a short, slow movement, chiefly upon the diapasons

[1] York, Lichfield, &c., and formerly in the two Dublin Cathedrals. In many parish Churches it is still used in this place.

and unisons[1]. The vices of Organ Voluntaries are, or were, to be heard in their perfection in France, where opera tunes, and jigs, without the slightest pretence to anything religious in their character, were performed during the most solemn part of the service. But indeed the Organ in that country is used much more during the intervals of Divine Service, than as an accompaniment to the voice.

In Churches where the Lessons are read from an Eagle in the centre of the Choir, it might be well to play a few bars on the organ while the Minister is going from his Stall to the Lectern, so as to avoid the indecorum of moving about while any part of the Liturgy is in performance. At St. Paul's, where in other respects, great decorum prevails during this part of the Service, it is the custom for the Minor Canon who reads the Lesson to leave his Stall, while several verses of the concluding Psalm remain to be sung: a custom for which there is no very apparent reason.

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[1] This was Dr. Boyce's practice, as appears in his Life, prefixed to his Cathedral Music.

SECTION XLIV.

OF THE LESSONS.

¶ *Then shall be read distinctly, with an audible voice, the First Lesson, taken out of the Old Testament, as is appointed in the Calendar, except there be proper Lessons assigned for that day.*

ONE of the most prominent features of the reformed Liturgy of England is, the ample means for the instruction of the people afforded in every service. This is evident in her frequent exhortations, but more especially in the large portions of Scripture she has appointed to be read in the Church; in this respect recurring to the practice of primitive times.

By those but superficially acquainted with the subject, it may perhaps be imagined that the quantity of Holy Scripture appointed to be read in the Breviaries is equal to that prescribed by our Prayer Book, since there are nine Lessons appointed to be read at Matins on Sundays, and three on every week-day: besides a Chapter (Capitulum) or Lesson (Lectio brevis) at each of the other six daily services. But the fallacy of this presumption will soon be seen on examination. In the first place, of the nine Sunday Lessons, but three are from Scripture, the six others being extracts from Homilies or Martyrologies. In the next place, at Matins only is there anything like a continuous Lesson read. The Capitula at five of the other services, and the Lectio brevis at Prime and Compline, are each nothing more than one verse (very rarely two

short verses) from Scripture; and these are so far from being varied with each service, that the same verse is uniformly read at Compline throughout the year: and the other Capitula are varied weekly: that for Vespers serving also for Lauds and Tierce. The short sentences at the beginning of our Matins and Evensong may just as fairly be considered Lessons, as these Capitula of the unreformed offices. Then as to the Lessons at Matins. Each Lesson does not on an average consist of more than three verses. For though the three Lessons are generally in sequence, the sense is interrupted by the interposition between each Lesson of a Responsory, or short Anthem, (generally selected from Scripture,) with certain versicles, and the Gloria Patri; so that edification is hereby effectually hindered, as is remarked in the Preface to our Prayer Book, "Concerning the Service of the Church." The length of the Lessons is regulated by one uniform measure, utterly irrespective of the sense of the context; so that even supposing the Responsories removed, the Chapter is frequently cut off in the middle of a sentence, and the part of the greatest importance, to which the appointed portion is introductory, is left unread. Nor is this all. These Lessons, such as they are, are inaccessible to the people; for even if they were read in the vernacular tongue, they are assigned to the office of Matins, or the midnight service, not to any at which a lay congregation could be reasonably supposed to attend.

The reformed Church of England has not only cut off all those Responsories, the interpolations of later times, but reads at each of her services a larger portion of Holy Scripture than was appointed for the whole week, before the Reformation. To give some idea of

the difference of the two systems: let us take the whole series of Lessons (including Capitula and Lectiones breves on all days of the week) read by the Roman Church and that of England during the entire season of Advent, and on Christmas Day, which we will suppose to fall on a Sunday. The Breviary appoints at Matins between two and three hundred verses from Isaiah, and at other services between thirty and forty verses from other parts of Scripture. The Prayer Book appoints between nine hundred and a thousand verses from Isaiah, and between seventeen and eighteen hundred verses from other parts of Scripture. This computation excludes of course the sentences read at Morning and Evening Prayer, and the Epistles and Gospels, the Communion Service not being taken into account.

But even this is the most favourable view of the Breviary. For there is a perpetual interruption of the order of the Church by the intervention of a multitude of holidays, on which superstitious legends are substituted for Holy Scripture. Now when all these things are considered, and when it is so plainly seen how much the Church of England has done for the instruction of her children, by opening to them the unmutilated page of those Scriptures which were written for their learning, it is afflicting to see men of our generation so undervaluing these advantages, these restorations of primitive and catholic order, as to dwell upon some points of very subordinate moment, in which our Church is supposed to be deficient, and to indulge themselves in sighing after what at best is a beautiful, though inadequate and unreal theory. The fact is, the men who thus cavil are but crudely and half informed.

However, excellent as is the Church of England system, there is no part of it which has been so marred by the perversity, irreverence, and folly of her members as this important function of reading God's Word. By some, the end of edification is altogether forgotten, and it is almost considered a sin to use the slightest cadence or inflexion of the voice, so as to make the sense distinct, so as to discriminate exhortation from narrative. By others no pains are taken to make the Lesson audible. Those who thus err, either through a false principle, or through carelessness, are virtually nonconformists to the Liturgy of the Church of England, to which they have promised adherence; since they contravene her express direction to "read distinctly," (that is, surely, with such discrimination as to make the sense intelligible,) and "with an audible voice."

For the purpose as well of correcting these vitiated notions and habits, as of illustrating the meaning of the Prayer Book, let us now proceed to consider these phrases, "distinctly, and with an audible voice."

Till the last Review, this Rubric ran thus: "And, (to the end the people may the better hear,) in such places where they do sing, there shall the Lessons be sung in a plain tune, after the manner of distinct reading, and likewise the Epistle and Gospel."

This direction may appear unintelligible at the present day: a plain tune and distinct reading being now considered modes of enunciation altogether different. But in ancient times the musical tone, (as in the modern opera recitative, and as in the recitation of Roman tragedy,) was used not only in the Prayers but in all Lessons of the Church. The "distinct" reading means the inflexions by which this tone was varied,

which were fixed by stated rules, the interrogations, exclamations, pauses, &c., being marked by corresponding rises and falls. For these inflexions very exact rules are laid down in the ancient treatises on Church Music. So that those who justify a monotonous mode of reading the Lessons by the alleged inflexibility of the ancient tone, are altogether mistaken. If they chant, the inflexions of the Chant, the end of which is due expression, ought to be used: and on the same principle, if they read, they ought to use the due varieties of ordinary speech. To those who whine out the Lessons, Cæsar's remark is justly applicable: "Are you speaking or singing? If singing, you sing badly." And as for those who read monotonously, like ill-taught schoolboys, it were well if the Church compelled them to go to school again, or to take some method, if possible, of acquiring common sense.

This manner of chanting the Lessons was objected to by the Puritans at the Savoy Conference[1]. But the Commissioners answered, "That the Rubric directs only such singing as is after the manner of distinct reading, and we never heard of any inconvenience thereby, and therefore conceive this demand to be needless." However, the Rubric was so altered at the last Review, as at least to contain no formal recognition of chanting. It may be a question how far this method may still be tacitly implied by the expression "with an audible voice:" since the same expression is applied to the recitation of the Lord's Prayer, which has always been chanted in regular Choirs. It may be that the old Rubric was altered, as being no longer intelligible; the ordinary

[1] Dr. Bisse.

character of distinct reading having ceased to be a recitative. Still, the custom of the Church of England, since the last Review, has apparently been to read the Lessons in the speaking tones of the voice: and the reasons in favour of this practice have been already stated in a former Section, where the principle of the Chant was discussed. We are not to suppose that the Reviewers abstractedly disapproved of the ancient mode, though they might have thought its retention inexpedient: since in their Preface they expressly declare that "such alterations as seemed to us in any degree requisite or expedient, we have willingly, and of our own accord assented unto: not enforced so to do by any strength of argument, convincing us of the necessity of making the said alterations: for we are fully persuaded in our judgments, the Book, as it stood before established by law, doth not contain in it any thing contrary to the Word of God, or to sound doctrine, or which a godly man may not with a good conscience use and submit unto," &c. Dr. Bisse, after shewing that chanting was a restraint on careless or affected reading, remarks, that the old Rubric was "struck out for reasons unknown, and therefore not to be judged. Notwithstanding," he adds, "I must be excused if I commend the former appointment of it, though I condemn not the abrogation. For in the worship of God, which ought to be perfect as He is perfect, since nothing ought more to be avoided and provided against than improprieties and mistakes; therefore in framing rules preventive of such, the probability of an offence ought to weigh much more than the possibility of excellence."

To resume the chanting tone in this part of the Service would now hardly be tolerated: nor indeed is

it to be desired. At the same time, those who are capable of managing their voice (and this ought to be a matter of study to all) ought, even in ordinary reading, so to pitch it, as to lay the prevailing stress upon one of its strongest tones; not straining it upon a high key, after the manner of inexperienced readers, but dwelling upon that tone which is most natural to them, whether it be bass or tenor, so that the voice may come from the chest, and not from the throat, and may admit of that elastic swell, which makes even a low voice audible throughout the largest building. A judicious mixture of the musical tones ought to be observed, and the conversational quarter tones as little dwelt upon as possible. The contrary practice is but too general: and the reading of the Lessons, even by those who can chant admirably, is degraded to the indistinct and hurried cadences of the most ordipary conversation. The tone ought to be slightly elevated above that of common speech, so as to partake somewhat of the character of a Chant, just in that degree which a judicious reader of solemn poetry ordinarily assumes. But to lay down any precise rules on this matter is impossible, so much depends upon taste, judgment, and devotional reverence. Where there is affectation, or a love of display, on the one hand, or irreverence on the other, the case is hopeless.

In conclusion, it may be observed, that a good reader will preserve some of the archaisms of pronunciation which the best precedents have made customary; such as, the making a distinct syllable of the termination of the past tense or participle, "ed," as err-ed, and stray-ed, instead of err'd and stray'd, and the like. In a paper of the Spectator, the affectation of some young readers,

who even then curtailed these syllables, is remarked upon. In solemn poetry, and in the speech of the common people in many parts of England, this more ancient and harmonious mode of pronunciation is kept up; and the dignity of Holy Scripture, and its matchless rhythm demands it. It may also be remarked that the word "wind" ought in Lessons of Scripture to be pronounced as it is in poetry, "wīnd." How the anomalous and inharmonious pronunciation of this word now naturalized in England crept in, it is difficult to say. The ancient method is still retained in the common speech of Ireland, which in this particular, as in many others both of prosody and grammar, has been preserved from the degrading barbarisms of English colloquial idioms.

SECTION XLV.

OF THE READER OF THE LESSONS.

¶ *He that readeth so standing and turning himself, as he may best be heard of all such as are present.*

By the words "he that readeth," an intimation is given, that the reading of Lessons is not necessarily assigned to the Minister of morning prayer. The Church in ancient times had special officers for this purpose, called Readers, who were in process of time specially set apart for this purpose by ordination. But these minor orders are not to be confounded with the Diaconate: and in the primitive Church the Readers were accounted laymen. In later times laymen have been permitted to read the Lessons in the East. In King's History of the Greek Church, we are informed that Peter the Great used occasionally to read in his Chapel. The Church of England has sanctioned this custom. In the University Colleges the Lessons are generally read, at least on week days, by the Scholars. The junior Fellows, in many Colleges, whether laymen or not, read on Sundays and Holidays. In the Cathedral of Lichfield the first Lesson on week days is read by one of the Lay Clerks, the second Lesson, and both on Sundays, by the Clergy. An injunction of Archbishop Grindal in 1571[1], requires Parish Clerks to be competent to read the first Lesson,

[1] *Life of Grindal*, book ii. chap. 2.

the Epistle, and the Psalms. And till very lately, if not still, in some Parish Churches in London and elsewhere, the Parish Clerk, habited in a surplice, discharged this duty.

On the propriety of dividing the different parts of the morning and evening service in Cathedrals, among the Clergy present, remarks have already been made. In Choirs it is peculiarly expedient, for the sake of giving the Vicars Choral and Minor Canons some rest, after chanting the Psalms and Canticles, in which, by right, they ought to take a prominent part. And few things appear more preposterous, than that unseemly system of devolving the whole office of Matins upon one person, in establishments to which there is a numerous body of Clergy attached, who were instituted for this very end among others. And it would appear that the very institution of the offices of Chancellor and Precentor would imply the full recognition of the principle of distribution.

In many Cathedrals this division is made: and as it has before been remarked, it is all but universal in the Irish parish Churches (when more than one Clergyman is present,) as well as in the Cathedrals.

The Clergy of superior Collegiate rank have of course a right to assume, as they frequently do, this duty, which even Bishops in ancient times used occasionally to take upon themselves. Of course there is no part of the Church Service which it is not a high privilege for the most dignified ecclesiastic to perform: and if particular parts are usually assigned to subordinate members, this practice should not be considered as assigning to them the drudgery of an inferior service, but as the exalting them to a high privilege; for surely the permission to a

layman to officiate in God's house ought to be considered such. And so it was regarded in the primitive times.

As to the position of the Minister. In ancient times the Lessons were read from two Pulpits or Ambos placed on each side of the Choir, facing north and south, which however, unlike those monstrous pulpit desks in modern London Churches, were never used for reading prayers. The Eagle desk in our Choirs is the modified representative of the ancient Ambo. The regular position is in the centre of the Choir facing westward. In many old Parish Churches, as at Redcliffe Church, Bristol, &c., the Eagle desk still exists, though not always used. In other places, as our Ritualists observe, the lesson desk faced westward, and that for prayers eastward, or laterally. Till after the Restoration there was no instance, it is believed, of the desk for prayers facing westward. Those cumbrous pieces of carpentry which block up the Church and contain both Bible and Prayer Book, so that no visible change is marked from the acts of praise and prayer to that of instruction, were the innovation of the last century. In Dublin they are carried to their height, where they stand in the midst of the Aisle, in the front of an enormous pulpit, and are large enough to hold three or four Clergymen, a clerk's desk, auctioneer-fashion, being placed beneath: and, as in St. Mary's in Dublin, with the Font beneath that again.

The usual position of the Lectern in Cathedrals carries out the direction and spirit of the Rubric. Now, how can those who would exclude the Laity altogether from the Choir, make their proposed scheme consist with the arrangements of our Choirs, or with the great object of edification which our Church proposes? The lateral

position of the Eagle, as at York, and Christ Church, Dublin, is obviously less conducive to this end than the usual central position.

When the Capitular Members read the Lessons, they usually do so from their stalls. But what is there to prevent them from going to the regular Lectern? a place surely of superior dignity in itself, and better fitted for audible recitation. It may be said, that according to the ancient regulations of St. Paul's, before the Reformation, the Lessons were read by the Prebendaries, when they officiated, from their respective stalls. But it ought to be remembered, that not only was there then no regular Lectern, but that the edification of the people, such a main feature of the reformed Ritual, was not then systematically sought; nor was it attainable, while the use of a dead language prevailed.

Many modern readers do all they can to frustrate this rubric, not only by their colloquial tone of voice, and rapid articulation, but by their position; lolling on their desk, leaning on their elbow, &c. But what are the Canons about, who suffer such indecencies to pass unchecked? What is the use of governing members in a Church, if either fear or indifference prevent them from administering the severe rebuke merited by such profaneness? In this, as many other like iniquities, the Chapter of Westminster in particular has much to answer to the Church, and to God.

SECTION XLVI.

OF THE MANNER OF GIVING OUT THE LESSONS.

¶ *Note, that before every Lesson the Minister shall say*, Here beginneth such a Chapter, *or* Verse of such a Chapter, of such a Book: *And after every Lesson*, Here endeth the First, *or* the Second Lesson.

It is only necessary to quote this Rubric, in order to show the impropriety of a frequent usage, that of announcing the Lessons in these terms, "The first (or second) Lesson appointed for this morning's Service," &c., which is not only wrong in itself, as contradictory to an express injunction, but unnecessary; since every one present must know whether the Lesson is the first or second, and whether the Service is morning or evening. It is also needlessly long. Two other irregularities are frequent, which, however, may arise from inadvertence: the first is, that of saying, "Here beginneth such a Chapter at such a verse;" instead of "Here beginneth such a verse of such a Chapter:" the second, that of mentioning the verse at which the Lesson terminates (in cases where the whole Chapter is not read), for which there is no authority whatever. As for the termination of the Lesson, in some Choirs, (I regret to say I have observed it sometimes in Canterbury Cathedral, where, for the most part, there is the greatest regularity,) there is no announcement whatever of the termination of the Lesson. In many places "Thus endeth" is said instead of "Here endeth." It may be said, these are trifles. So they are in themselves. But since the Church

makes certain orders, it is but right to observe them, especially since it is so easy to do so; and their transgression implies either an ignorance or inattention to the Rubric, with which every Clergyman ought to be familiar; and which, if disregarded in smaller matters, is sure to be violated in those of the greatest moment.

SECTION XLVII.

OF THE TE DEUM.

¶ *And after that, shall be said or sung in English, the Hymn called* Te Deum Laudamus, *daily throughout the year.*

From very early times it was the regulation of the Church to alternate the two or three Lessons which were read with Psalmody. It was expressly ordered by the Council of Laodicea, as Thorndike remarks[1], that the Psalms in the assemblies should not be read continuously, but that a Lesson should be interposed between each Psalm. Of this custom a vestige is still preserved in the Breviary, where between each Lesson occurs a Responsory, which is a short passage from a Psalm or another part of Scripture, followed by the Gloria Patri and a versicle. This short passage seems a remnant of Psalmody, as the performance of the Gloria Patri would indicate: as those few verses, called Lessons, are the representatives of the longer Lessons of primitive times.

The method of the Church of England is a correction of the more modern and corrupt practice of the Western Church, and a return to the primitive method of having Lessons both from the Old and New Testament at each service, between which she interposes certain Christian Hymns, called Canticles, allowing in some parts of the Service the alternative of stated Psalms. We are not, however, properly to consider the Te Deum, Benedictus,

[1] *περὶ τοῦ μὴ δεῖν ἐπισυνάπτειν ἐν ταῖς συνάξεσι τοὺς ψαλμούς, ἀλλὰ διὰ μέσου καθ' ἕκαστον ψαλμὸν γίνεσθαι ἀνάγνωσιν.*

&c., as the representatives of the Responsories, but rather of the various Canticles used at those different Services of the unreformed Churches, which are consolidated in our Prayer Book. Thus, after the last Lesson of the Breviary, the Te Deum follows, with which Matins terminate. Now we are to consider our Morning Service, as far as the end of the Te Deum, as representing the ancient office of Matins, the subsequent part that of Lauds and Prime. The Church of England has abolished the Responsories, and thus thrown into one three Scriptural Lessons, omitting the remaining Lessons, which consisted of homilies and legends.

The Te Deum, used before the Reformation only on Sundays and at certain other times, is now of daily obligation with us: so that there is a daily exhibition of its sentiment, "Day by day we magnify Thee, and we worship thy Name ever, world without end;" a daily hymning of the Blessed Trinity, and a daily petition for preservation against sin. Of the origin of the Te Deum, so well known to all Churchmen, it is unnecessary to speak. But it may be remarked, that St. Ambrose, its reputed composer, seems to have been imbued with an intimate perception of the peculiarities of sacred poetry, as it is found in Holy Scripture. The parallelism of this hymn is most exact, and the order and sequence of its sentiments exhibit that exquisite symmetry so visible in the Canticles of the Church of Israel[1]. It cannot be doubted that its composer was specially inspired from above.

The method of singing the Te Deum was, from very ancient times, different from that of the Psalms, as will

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[1] In some of the old editions of the LXX., the Te Deum is appended stichometrically arranged. *Vide* GRABE'S *Septuagint.*

be presently shewn. The music to which it was anciently set has been long of use in the Western Church; and Meibomius asserts, that it is as old as the time of its composer himself[1]; remarking that Boethius, who was a whole century posterior to that time, uses the notes of which he gives a specimen, and which mainly coincide with those in the Roman and Sarum Breviaries. With these the notation of Marbeck, who gives the music of the Hymn at length, essentially coincides, though somewhat simplified. The music cannot be strictly called a Chant: it is rather a succession of Chants. The melody of the Hymn is essentially the same throughout the first part, to the end of the verse, "Also the Holy Ghost: the Comforter:" but it is more or less varied according to the length of the several verses. After this the air changes, and the new strain is continued, with similar variations, to the end of the verse, "We believe that thou shalt come: to be our Judge." The remaining part is more varied in its construction. This irregular Chant was the germ of those arrangements of the Canticles, peculiar to the Church of England, technically called "Services," consisting of a series of varied airs, partly verse and partly chorus, to which the Canticles in all regular Choirs are sung. Much has been said against these Services of late, by those who have but partially studied the antiquities of our Reformation, or who, in a narrow devotion to the less perfect music of antiquity, have thought proper to regard every improvement made

[1] Notarum usum in solemni hymno divorum Ambrosii et Augustini monstrabo. Neque vero ullum dubium, quin, si hâc melodiâ, quamvis forsan paullum, ut adsolet, immutatâ, usi fuerint illi patres, etiam his notis, nempe superioribus, cantum signaverint: quippe Boethius, qui integro sæculo Augustino fuit posterior, solas has notas recenset.

by the Church of England, as a profane innovation. The fact is, that the singing the Te Deum and other Canticles to Psalm Chants, was never the custom in full Choirs, since the Reformation. All the Church musicians, whose harmonized compositions remain to us, from the time of Edward VI. to the present day, have set the Canticles Anthem-wise to Services: and such has been both the recorded and traditional practice. It will ever be found that in those places where the other practice prevails, either the Choir is small, or else some of the essential parts of the Choral Service are omitted: it is always a sign of inefficiency or degeneracy. It is true that Chants for the other Canticles (not for the Te Deum) are found in Marbeck. Upon those for the Evening Service remarks will be made in their proper place; but as for the others, it must be observed, that Marbeck's book, being in unison, was merely elementary; and that contemporary authors shew by their harmonized services the more perfect system of the day. It is also true that Chants for the Te Deum are found in the works of Playford and Low. But as for the former, it must be observed, that he makes the Chant the exception, and not the rule. His words are these. The Te Deum "is composed usually in four parts for sides, by several authors. Sometimes it is sung by one of these following tunes," that is, Chants, "of four parts, with the Organ or without it.". . . . . "Jubilate or Benedictus is sung by the Choir, as they are variously composed, or else to one of the following tunes of four parts." It is plain from the internal evidence of this book, that it was intended for the use of small and imperfect Choirs, which then probably abounded much more in England than they have done in our time.

These remarks are confirmed by Low's work. After giving three, or rather two Chants for the Canticles, he adds this note: "When Quiremen are well skilled in song, and can perform the variations composed for this service, then either of these tunes may serve for the Psalms on festival days." Now the very title of Low's book shews that it was merely elementary: "A short Direction for the Performance of Cathedral Service. Published for the information of such persons as are ignorant of it, and shall be called to officiate in Cathedral or Collegiate Churches, where it hath formerly been in use." It was published after the Restoration: when it was extremely difficult to get competent singers or organists for the performance of a mode of worship which had been suppressed during the Great Rebellion.

The Service of the celebrated TALLIS is the earliest of those which have been published, or practically known in our Choirs. Those persons must have peculiar ideas indeed as to the requirements of solemn devotional music, who can object to the Service of this admirable composer. The resources of his most religious harmonies are unrivalled: there is a chastened gravity throughout, the effect of which not the most dead and careless performance can altogether destroy: and there is the most evident recognition of the devotional spirit of antiquity. Tallis's Te Deum is not an adaptation of the ancient arrangement: but it is evidently an imitation of it. There is a frequent recurrence of the same strain, varied by being sung in the different parts of the key, but it is far from being uniform throughout. The variations in the sentiment are expressively, but not obtrusively marked by appropriate rises and falls: and in the most jubilant parts of the song there is a noble

sustentation of the melody, and a peculiar richness of harmony. The same characteristics are yet more evident in the Benedictus; especially in the verses "To perform the mercy,"—"And thou, Child," &c. The music throughout expresses at once the dignity and gravity of prophecy, and the sober, but joyful recognition of the benefits of which this inspired hymn is the harbinger.

Objections are frequently made to the monotony of Tallis's Service. This objection is much owing to the dead and monotonous manner of its general performance. As it has no passages which are written *ad captum*, with obvious brilliancy, or exaggerated expression, the Organists are in general neglectful of any change of stop, or variation in the time of the different strains, and the Choir seem to forget that the notes are but the auxiliaries of the sentiments. It is either drawled out heavily, or performed with an unfeeling rapidity. Whereas in truth, no service in our Church collections deserves deeper study, or would be more advantaged by that varied mode of performance which is amply lavished upon the thin and showy compositions of more modern times.

The antiphonal character is closely preserved: the verses being sung by alternate sides, interspersed with occasional Choruses. This is a characteristic much neglected in the later Services.

As this work does not profess to be a manual of musical criticism, the remarks upon the Services of other composers must be few and passing. Of the earlier Services but comparatively few have been published, or are in use. These are principally found in the works of Dr. Boyce and Arnold; and there are some used by particular Choirs which have never been printed. In the

Musical Library of Christ Church, many exist, which are practically unknown to the Church, and which it is much to be wished the University of Oxford, or some learned Society would publish: those of Tye, for instance, whose works, if we may judge from the few published specimens, must be valuable indeed. The Services of Bird and Farrant, inferior indeed in harmony to Tallis, but each with their peculiar excellencies, and fully partaking of the character of devotional gravity, are well known. It is a mistake to suppose that the Church of England is indebted to the influence of Palestrina for these characteristic excellencies of her early Services: as Bird and Tallis are evidently of the school of an English composer, anterior to Palestrina, Robert White[1], whose works are in the Library of Christ Church, Oxford. It is rather to be believed that Palestrina was co-ordinate with the musicians of England in sustaining the gravity of the ancient ecclesiastical style, which in subsequent times, degenerated on the Continent much more than in England. And with all the admiration which I feel for the reformer of the Roman music, I must avow a conviction that the early composers of England, Bird, Farrant, and Gibbons, are at least his equals in every essential quality. But this is not the doctrine of the present day. As Archbishop Laud wisely remarked[2], "This has been the common error, as I humbly conceive, of the English nation, to entertain and value strangers in all professions of learning beyond their desert, and to the contempt or passing by, at the least, of men of equal worth of their own nation;

[1] BURNEY'S *History of Music.*

[2] *Troubles and Trials*, p. 120.

which I have observed, ever since I was of ability to judge of these things." It would be well if this too indulgent deference to foreign authority did not obtain in matters of more importance than music.

I am persuaded, that in the whole range of sacred compositions of this kind, a more truly ecclesiastical and majestic Service than the celebrated one of Gibbons cannot be found. But with this passing notice I must content myself, as the limits of this work will not admit of the grateful task of specifying his excellencies in detail. A host of composers, many of whose works are now known but by name, arose between the time of the Reformation and the Rebellion. Many of their compositions are constructed upon a similar plan: and though correct in harmony and devout in expression, are in no way remarkable. Among these may be classed such compositions as Dr. Child's, to whose works, however, a peculiar interest is attached, as being favourite compositions with King Charles I., his Service in F ♯ especially. The author was a pious and munificent royalist, who suffered during the Rebellion, and died at a good old age after the Restoration. The most eminent composer of Services after that time was the celebrated Dr. Aldrich, Dean of Christ Church, a man who excelled in the most varied accomplishments, and in sound scholarship. To his superintendence the Choir of that Cathedral owed much, and attained an excellence, from which in later times it has most disgracefully degenerated. The shorter (or as they are technically called the full) Services of Aldrich preserve the gravity of ancient times, while they adopt with due moderation, the more modern graces of a more varied and expressive melody. His longer or verse Service in A is the best of this kind, probably, that the

Church possesses. The chastened pathos of the verses, and the jubilant expression of the Choruses are tempered with a judgment unequalled by any of our musicians. This observation, however, does not apply to his Cantate, or Evening Service, which is too brilliant and noisy. And his Jubilates are far inferior to his Te Deums.

In his adaptations from Palestrina, he was less happy; having miserably curtailed his motets, so as to impair their unity, and indeed to repress some of their most characteristic features. But in his original compositions (his Services) he is eminently happy, and shows the masterly skill of the musician combined with the discriminating piety of the divine.

Most of the other composers of that age, however successful in their Anthems, are less so in their Services. There is too evident an aim at effect, too great an infringement of the antiphonal character, and a total dereliction of the features of the Chant. This is eminently the case with the Services of Blow and Purcell. There are, however, many exceptions: and among them must be specially noticed the full Services of King.

In the last century a feeble and effeminate style set in, and has continued, with few exceptions, to the present day. The richness of the ancient harmony was abandoned; and everything sacrificed to the meretricious effect of a sing-song melody. Among these vitiated compositions are those of Nares, Kent, (a noted plagiarist from Croft) and of some other names of inferior note. The tedious length to which they protracted the Services, and the needless repetitions in which they indulged, have caused much of that censure which has been cast upon the English musical Service, by those half-informed persons, who have been influenced in their

opinions by such popular but vicious compositions. To these, however, one worthy exception must be made, that of Dr. Boyce, the celebrated editor of the Cathedral Music, which he left for publication; one of the ablest and most modest of the musicians who have benefited the Liturgy of the Church of England. His well known Morning Service, for simplicity, and well tempered expression, deserves the highest approbation.

This brief notice of composers must suffice. It remains to speak of the characteristics of the musical Services in general.

These are divided into two classes: Full and Verse Services. The Full Services are such as exclusively prevailed at the earlier times of the reformed Church of England. These preserve more of the character of the Chant: have no repetitions, and are sung, with a tolerably regular alternation, by the two sides of the Choir. This is the genuine style of Church composition. The Verse Services are more intricate compositions: have frequent repetitions, preserve no regular alternations, and are full of verses, that is, of passages sung in slower time, not by all the voices on one side of the Choir, but by a selected number, sometimes in trios, sometimes in duets. In the later Services solos occur. Now whatever may be thought of duets, (which in the Canticles are hardly legitimate) the solos ought to be altogether avoided, as destroying the Choral character, and making that the prayer of the individual, which ought to be the voice of the Church. Solos ought to be confined to the Anthem; and in the Service should be heard in the intonation of the Precentor or Priest alone.

In all the old Services, indeed in most down to the time of the Restoration, the Te Deum was uniformly

intoned by the Priest, on the words, "We praise thee, O God." This ought to be uniformly the case, and the intonation ought never to be assigned to Laymen.

Before we proceed to make some special remarks on the Te Deum, it remains to observe, upon the singing of that Hymn to a Chant. When the imperfection of a Choir renders this necessary, there should be a strict observance of the pointing of the Prayer Book, which divides each verse by the same pause, (the colon) that is appointed for the Psalms. The same observation applies to all the other Canticles. This intimation of the Church is frequently transgressed, by running two verses of the Te Deum into one, and dividing one verse of the Jubilate into two. The author has noticed this vicious practice at Westminster Abbey, on occasions when the organ was under repair, and the Choir sang the Canticles to a Chant. It ought to be remembered that the pointing is an essential part of the Prayer Book, and is one of the rules implied in the promise of conformity to the Liturgy.

During all ages of the Church, since the adoption of the Te Deum in Western Christendom, it has been occasionally used as a separate Service, or in addition to the usual Service of the day, at times of special rejoicing. St. Ambrose, it is believed, had it sung for the first time at the Baptism of St. Augustine. The times of such occasional performance in the Church in general are too obviously known to require instances. In the Church of England, it was so used, with a Procession, or Litany, at a thanksgiving at St. Paul's for the victory at Musselburgh, in 1547[1]. At the Installation of Ridley, as

[1] STRYPE's *Cranmer*, vol. i. book ii. chapter 3.

Bishop of London, in 1550, the Te Deum was sung after the ceremony[1]. At the Coronations of our Sovereigns it still concludes the Service. But in times of general thanksgiving, it has been used in England merely in the course of the Morning Service. A longer and more ornate composition than those ordinarily used, with symphonies, solos, &c. and adapted for a numerous band, is employed on these occasions: analogous to the style of the Te Deum used abroad, as that of Graun. For some time Purcell's was thus used: but was superseded by the celebrated Dettingen Te Deum of Handel, which is still annually performed at the festival of the Sons of the Clergy, at St. Paul's. At this Service the fullest Choral Service, accompanied by an orchestra, is used. Of late years, however, instead of taking place in the morning, it is postponed to the afternoon, in deference to the lazy habits of modern times: and the Te Deum, instead of being sung in the course of the Service, is added at the end. This occasion is the only one at which other instruments besides the organ is employed at the English Cathedral Service. And however justifiable may be their occasional use, the general adoption of such a practice is far from being desirable.

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[1] STRYPE'S *Annals of Reform.* vol. ii. book i.

SECTION XLVIII.

OF THE BENEDICITE.

¶ *Or this Canticle*, Benedicite, omnia opera.

THE Benedicite was used at Lauds on Sunday in the unreformed offices. In the first book of King Edward it was appointed to be used in Lent. At present there exists no rule as to its adoption, which is left to the discretion of the Clergy. There is nothing, however, to prevent its use in Lent; and this practice seems to be advisable, in order to mark that peculiar season, the observance of which, whether in Church or out of it, the corrupt practice of modern times does not sufficiently discriminate. The dullest uniformity in the method of performing divine Service, directly contrary to the spirit of the Church of England, has in general prevailed, through the somnolent influence of the last century. In many Churches a very proper custom obtains of using this Hymn whenever the first chapter of Genesis, or the third of Daniel is read. But on Trinity Sunday it is obviously more proper to perform the Te Deum, both as being suited to a high Festival, and as being specially laudatory of the three Persons of the Godhead.

The Chant for the Benedicite in Marbeck is essentially the same as that to which the same Hymn is set in the Salisbury Breviary, but more simple; and is a slight modification of the irregular Gregorian Tone.

There are very few arrangements of this Hymn as a Service. That which is best known, by Purcell, ought

to be specially avoided. The words of the Hymn are mutilated, several verses being run into one, by the omission of the burthen "Praise him, and magnify him for ever," which is retained, according to his arrangement, at intervals only. Not only is the characteristic feature of the Hymn thus essentially impaired, but integral parts of the Liturgy are omitted. Sometimes but a few of the commencing and final verses are sung anthem-wise. The sanction of Collegiate Churches, however prevalent, can never excuse the contravention of a higher authority, that of the Church of England, as declared in the Prayer Book. The antiphonal character of this Hymn makes it more suitable for a Chant than for a Service.

SECTION XLIX.

OF THE RUBRIC BEFORE THE BENEDICTUS AND JUBILATE.

¶ *Then shall be read in like manner the Second Lesson, taken out of the New Testament. And after that, the Hymn following; except when that shall happen to be read in the Chapter for the Day, or for the Gospel on St.* John Baptist's Day. Benedictus. St. Luke i. 68.
¶ *Or this Psalm,* Jubilate Deo.—Psalm c.

THE adaptation of the ancient Matins to our Liturgy comprises the former part of the Morning Prayer, ending with the Te Deum: that of Lauds includes the Second Lesson, which represents the Capitulum, and the Benedictus, which was of daily use in the unreformed Church. The intervening Hymn and Responses are omitted.

Nothing remains to be said of the Second Lesson, except that preeminence over the first is assigned to it: since in Cathedrals where Laymen read the first Lesson, the Clergy read the second: and at Winchester, when the Prebendaries read, this is assigned to them, and the first Lesson to the Minor Canons.

By the Rubric of the present Prayer Book, the Benedictus is given the precedence above the Jubilate. And indeed it will be seen that throughout Morning and Evening Prayer the same is the case with the Hymns of the Gospel, alternating with the Lessons which they peculiarly illustrate; the Psalms, now used as Canticles, being merely their permitted alternatives. In the first edition of the Prayer Book, these Psalms were wanting.

On every account it is to be wished that the preference of the Evangelical Canticles were made the rule of the performance, not the exception, as is now the case with the Benedictus. The occasional substitution of the Jubilate is indeed a wise provision of the Church, for the purpose of avoiding a repetition of the same portion of Scripture in sequence. But except upon the days mentioned in the Rubric, it seems most desirable that the Jubilate should never be used. The Hymn of Zacharias is so eminently prophetical, is so full a summary of the blessings consequent upon His coming, the records of whose life have just been read, is so full of religious hope and joy, and of that freshness of devotion so fitted to the Service of the morning, where it speaks of the Day-spring from on high, and the light of the Gospel, typified by the light of the early sun, and forms such a noble and inspiriting climax to what has gone before, that its omission materially impairs the significancy and unity of the Matin office. The Canticles, too, as they occupy a different place, so they discharge a different office from the Psalms. The Psalms are prophetical of Christ's coming in the flesh: the Canticles are the witnesses of his actual abode among men, and the heralds of those graces consequent upon his Incarnation.

An unworthy reason, it is to be feared, exists for the contrary course being generally adopted. This is, the unwillingness to lengthen the Service. This reason would not have place, were there none of the ordinary interpolations of metrical Psalmody before the Service and the Sermon; were the Te Deum and Morning Anthems, and Voluntaries of less inordinate length, than is generally the case. The correction, however, of these incongruities is at present happily gaining ground.

There are two Chants for the Benedictus in Marbeck, one being the fifth Gregorian tone, with the first ending: the second being the eighth tone, first ending: melodies, which for majestic gravity are exceeded by none. There is something very peculiar in his arrangement of the Chant; each verse of which is noted at length in his book. The Intonation is preserved throughout: the melody in some verses is more varied than in others, in his second Chant; and in both, the pause of the Chant falls sometimes upon its regular note, sometimes upon the dominant, or prevailing note. The latter is generally, but not uniformly the case, when the word is a trochee. The same observations apply to his settings of the Magnificat and Nunc Dimittis, as will be shewn in their place. Those variations from the regular structure of the Chant suggest the notion of the more varied arrangement, technically called the Service: and indeed, as before remarked, with respect to the Te Deum, the ancient Services preserve a good deal the character of the Chant. Nor is this without ancient precedent. Several eminent musicians of old time, and of the unreformed Churches, have adapted the Canticles to the descant, as it is called, upon the plain song, or Gregorian Chant, making variations somewhat after the manner of our Services, though less free in their departures from the original structure of the melody.

The notion now often assumed with more dogmatism than befits those who have evidently been but partial students of our Choral system, that the usual arrangement of our Services is the adoption of a modern principle, is fully contradicted by facts such as those I have now stated. In the simplest form of arrangement, the

Canticles are set in a different manner from the Psalms: and if by later authorities, such as Playford and Low, countenance may be apparently given to the notion just reprehended, I need only repeat what has been asserted in a former section, that the manuals of those two musicians were evidently intended for imperfect or small Choirs; while the uninterrupted testimony afforded by the works of our Church composers from the time of the Reformation till our day shews us what the actual practice of the Church has been; that is, to sing the Hymns of the Gospel to a more varied strain, which brings out into full relief, the distinctive nature of their function in the service of the Church.

The Benedictus of Tallis and of Gibbons are perhaps the noblest our Church possesses, and are in the best style of the respective composers. The rare performance of these is indeed a loss to the Church. And unfortunately the setting of the Jubilate, even by the best musicians (as Aldrich), is seldom happy. It is in general too light and noisy, and wanting in that meditative repose with which the Benedictus is so nobly tempered. It is, however, suited to the noisy stops, trumpets, and reeds, of which organists are commonly fond, and affords scope for shewing execution. The rulers of Cathedrals would do well to consider this, among the many other particulars upon which they too commonly never think of bestowing half an hour's notice. To them the Canticles are often but mere interludes.

I have already observed upon the corrupt practice of breaking up the Jubilate when it is sung to a Chant, into more verses than the Prayer Book enjoins. In the second verse, some ambiguity prevails as to

the pause; in some prayer books it is made after the words, "the Lord he is God," in others after "we ourselves." Whatever may be the proper reading, at least the members of the same Choir or Congregation ought to be agreed as to the manner in which they are to recite it.

SECTION I.

OF THE APOSTLES' CREED.

¶ *Then shall be sung or said the Apostles' Creed by the Minister and the people, standing: except only such days as the Creed of* St. Athanasius *is appointed to be read.*

THE remaining part of the Morning Service is a modification of the latter part of the office of Prime, or of Lauds, as used on week days of Advent and Lent, &c. In our first Prayer Book, the order of the Breviary was nearly followed. Thus, immediately after the Canticle followed the Lesser Litany, or "Lord have mercy upon us." Then the Lord's Prayer and Creed: then the Versicles: the Benediction, "The Lord be with you," &c., and after that the Collects. This order was subsequently modified, and more systematically arranged. The confession of faith is not mixed up, as before, with the act of prayer; but the Creed follows the reading of Scripture; the Church's summary of Christian Doctrine following the teaching of divine inspiration, as in the Communion Service, where the Nicene Creed follows the Gospel. The lesser benediction, and "Let us pray," thus precede the act of prayer, beginning with the Lesser Litany which follows the Creed, and which is the preparative for the Lord's Prayer.

The Apostles' Creed occupies somewhat the same place in our Service that the Creed of St. Athanasius did in the unreformed office for Prime, where it pre-

ceded the Preces, but with the intervention of a Capitulum, Antiphon, &c.

There is something remarkable in the direction prefixed to it in our present Prayer Book. It is directed to be "sung or said." The direction as to singing occurs first in the Scotch Liturgy, where "said" precedes "sung;" it was altered to its present form at the last Review, the direction in all the preceding editions being simply "said." There is no other instance of the word "sung" being applied to any part of the Service except those which are usually sung to the Organ, as the Psalms, Canticles, Nicene Creed, and Hymns; or occasionally, as the Litany; or which, like the latter, are set to an air. Now there is no record of the Apostles' Creed being so performed in the Church of England. It is simply recited on one note; and the only inflexion is the cadence on Amen, adopted in some Choirs, but not found in the most ancient Choral books. The Hymn is not constructed for chanting, not being divided into verses. It is, however, divided into three paragraphs, as the Nicene Creed: the first relating to the Father, the second the Son, the third to the Holy Ghost, and to those particulars of the Christian faith which have reference to the dispensation of the Spirit.

Hardly any part of divine service is usually performed in Choirs with greater carelessness or confusion than the Creed: to which the same rules already given for the recitation of the Lord's Prayer will apply. It would be well if, in repeating it, a slight pause were made between each of the paragraphs above mentioned, sufficient to discriminate the subject-matter. This, indeed, seems to be hinted at by the manner in which it is printed.

The custom of turning to the East during the Creed, immemorial in many parish Churches, in the country especially, and universal in Cathedrals and Colleges, is as ancient as any ceremony of the Church. It has been disputed whether it is towards the East or the Altar that we are intended to turn. Dr. Bisse says it is "the Altar or the East;" and quotes Epiphanius as an authority; observing that the Altar is the most honourable place in the House of God, answering to the Holy of Holies among the Jews, who worshipped towards the mercy seat, and thus did the primitive Christians towards the most holy part of their Churches. The Christian Churches are generally placed with the Altar end to the East, as to the place whence the Day-spring from on high visited us. But this is not universal: and it is remarkable that in Churches which are placed North and South, the custom of turning to the Altar during the Creed has immemorially prevailed. Some expressive posture or gesture has ever been assumed, during the confession of faith. Thus we are told that in old times, the noblemen in Poland were accustomed to draw their swords while they repeated it, as if willing to jeopard their lives in its defence. We turn to the Altar, to express more strongly our Faith in Christ, whose death is there specially commemorated, and whence those holy elements are dispensed, which are peculiar means of grace, to refresh our souls, and to strengthen our faith.

At the name of JESUS in the Creed, the universal custom of the Church has been to bow the head. This, however, is more than a custom. It is a positive injunction of the Canons of the Church of England, extending, however, to every occasion on which that name of our Blessed Lord is repeated, which designates his

human nature; the prescribed act of adoration thus marking the indissoluble union of that nature with the divine. The same act is not prescribed when the designation of his office, Christ, is employed. In very many country Churches, the congregation have been long accustomed to act in obedience to this Canon, in all instances; and there can be no excuse for the neglect of the Clergy in its uniform observance.

The Creed of St. Athanasius is used by the Church of England on the great Festivals, and at other times, so as to secure its repetition about once a month. In the office of Prime it was sung after the Psalms as a Canticle, and indeed it is styled in the Breviary the Psalm Quicunque Vult. It retains with us, in the mode of its performance, the character of a Hymn; being divided into verses, with the mark of the choral pause, the colon: and, like the Psalm, is repeated in parish Churches alternately by Minister and people; in Choirs, is sung alternately to a Chant. The structure of the Hymn is most artificial, and in strict accordance with the rules of Hebrew composition, so as to present a poetical character, fit for choral recitation.

The Chant usually employed for this Creed is that to which it was set by Tallis. It is by far the simplest of any in use in the Church of England, consisting, in the melody, of two notes, so as to be little more than a solemn recitation. It somewhat resembles the fourth Gregorian tone, and is almost identical with Low's harmonized Chant, called the Canterbury Tune. Playford has set it to the seventh tone, second ending, and Marbeck to the eighth, first ending. But Tallis's is most appropriate. In Christ Church, Dublin, formerly it was sung to an ornate double Chant of Sir John Stevenson's:

but this absurd arrangement has long been reformed, and the usual Chant is employed.

In some Choirs, where the Responses are not sung, as at Trinity College, Dublin, the Athanasian Creed is parochially read: but this is most anomalous, and arises from the false notion that Creeds are not Hymns, contrary to the universal acceptation of the Church.

SECTION LI.

OF THE PRECES, ETC., AFTER THE CREED.

¶ *And after that, these Prayers following, all devoutly kneeling; the Minister first pronouncing with a loud voice,* The Lord be with you, &c.

¶ *Then the Minister, Clerks, and people, shall say the Lord's Prayer with a loud voice.*

¶ *Then the Priest standing up shall say,* O Lord, shew thy mercy, &c.

On this part of the Service Dr. Bisse remarks that, "as before the Psalms there was a mutual exhortation between Minister and people, the Minister exhorting the people, 'Praise ye the Lord,' and the people answering, 'The Lord's Name be praised;' so here, before they begin their petitions, the Minister blesseth the people for their holy work, saying, 'The Lord be with you,' and the people pray for him in the discharge of it, replying, 'And with thy spirit.' These forms, saith an ancient ancient Council (Bracarense, A.D. 563), all the East retains as delivered down by the Apostles."

The form "Let us pray," as before observed, was formerly used before the Collects, when the change from the litaneutical or versicular form of prayer was made to that of the continuous Oratio; and this discrimination is still made elsewhere, as in our Litany: but in the part of the Service under consideration, this form is now made to precede the whole office of prayer; the transition from the Canticle to the petition having appeared too abrupt without some such introduction[1].

[1] Bishop Sparrow, in his *Rationale*, styles the Dominus vobiscum a sort of Introit.

This introductory verse and response are now uniformly chanted upon one note, the response being harmonized in most Choirs. In Marbeck, Playford, and Low, the first word of the verse is chanted upon the minor third below, according to the frequent use of the Breviary, as also the response, in Marbeck and Low. This ancient practice is not now retained in any Choir.

The Lesser Litany, as it is called, which follows, is of very ancient use in the Universal Church. The Latin use of it denotes its Oriental origin, as it is expressed in Greek words, slightly modified, "Kyrie Eleison, Christe Eleison, Kyrie Eleison." It is, like the commencement of the Greater Litany, an invocation of the three Persons of the Trinity; and in the Roman and Salisbury use, it precedes that office. According to the uniform use of our Choirs, it is chanted upon one note, with a cadence in the last response.

In the first Book of King Edward, there is no direction as to the persons by whom the Lesser Litany is to be repeated, or as to its distribution between Minister and people. The clauses are printed without any difference of type. In our present Book, the second clause is printed in Italics, which intimates that this falls to the people or the Choir. The same principle is observed throughout the Greater Litany, and in other places where the Lesser Litany occurs. The versicles, (including the benediction, "The Lord be with you,") are not distinguished by a difference of type, but by the words "Priest" and "Answer" prefixed. These are, in most instances, passages from the Psalms, and are thus distinguished from the other suffrages, which are neither verses from the Psalms, nor form in each petition and response a continuous sentence. On this point further observations will

be made when we come to treat of the Versicles in the Litany.

The almost universal practice of Choirs does not indeed contradict any rubric, but is opposed to the typographical intimation of the Prayer Book. The Minister usually chants the first clause only, the Choir the two others. In Tallis's Service a different arrangement takes place. The whole three clauses are sung in harmony by the Choir: the Priest merely saying "Let us pray." Abstractedly considered, this seems the better mode. As each person of the Trinity is addressed, a similar and equal mode of performance as in the Greater Litany, is adopted, with this difference indeed, that whereas each invocation with which the former part of the Greater Litany is both begun and ended [1] is first uttered by the Minister, and then repeated in the same words by the Choir, in the passage before us each invocation occurs but once. It may be fairly questioned whether the ancient and uninterrupted usages of Choirs, where they contradict no positive rubric, may not be as authoritative as the mere typography of the Prayer Book; the intention intimated by the change of type being a matter of inference, not of positive direction. Possibly these petitions may be regarded like the Psalms; to be read alternately by Priest and people in Parishes, to be chanted continuously in Choirs.

Tallis's arrangement of the Kyrie Eleison is altogether different from Marbeck's. Both in the manner of its performance, and in its varied melody, it seems to resemble, though in the latter not very closely, the

[1] That is, it is begun with "O God the Father of Heaven;" it is ended with "Lord have mercy upon us," &c.

ancient Kyrie formerly used in the Communion Service, from which he probably adopted it, on its suppression in that part of the Liturgy.

The Lord's Prayer, which follows, was in ancient times said secretly, except in the last two clauses, "And lead us not, &c., But deliver us, &c.," which were chanted as Versicle and Response, with the usual cadences. In Marbeck's Book, this Verse and Response are preserved. But this ancient use is not now kept up in any Choir. It is chanted uniformly upon one note, sometimes in harmony, and with a cadence on the word Amen.

The versicles following have been selected and arranged by the Reformers of our Liturgy with a singular discretion, so as to exhibit a harmony and proportion unknown in the ancient offices. Dean Comber has beautifully shown the carefulness of their structure, observing that they are as it were prefaces to the Collects which follow, and form compendious summaries of their contents. Thus the first, "O Lord, shew thy mercy upon us, And grant us thy salvation," corresponds to the weekly Collect, which is a general prayer for God's mercy and salvation: the following, "O Lord, save the King," to the prayer for the King: the next, "Endue thy Ministers with righteousness," to the prayer for the Clergy; while the last two, "Give peace in our time, O Lord," and "O God, make clean our hearts within us," correspond to the two Collects at Morning Prayer for peace and grace.

These are all extracts from the Psalms, with the exception of one, "Give peace in our time," &c., which, with its response, corresponds to the Antiphon for peace at Lauds in the unreformed Breviary, and seems a substitute for "Peace be within her walls, and plenteousness within her palaces," formerly used among the Versi-

cles of Lauds and Prime. The other Responses are found in the different offices of the Breviary, but in an order and arrangement different from that of our Prayer Book, and far inferior in significancy.

The musical arrangement of the Versicles is much the same in all Choirs, varying, however, in their harmonies, when these are used, some of them being traditional, and some of modern arrangement. As the Preces in this part of the Service differ somewhat from those at the beginning, being here rather to be regarded as litaneutical, while there they form a part of the Psalmody, so they differ in their musical notation. In the present instance, they are regulated according to the ancient fixed laws of recitation, which assigned a different cadence to the sentences, according as they ended upon a monosyllable or polysyllable. In the former instance it descends to the minor third below, and ends upon the sharp seventh: in the latter, it ends upon the minor third below. There are other cadences observed in the Breviary which are not used in our Service, especially one upon the fifth below. These cadences are called accents, and are probably analogous to the recitative of classical declamation. The intonation used at present by the Chinese and other oriental nations, and by the Masoretical authorities in the Hebrew Scriptures, seems attributable to the same principle. The rules for the use of these accents, which are applied to the reading of Scripture in Church, may be found in the numerous treatises upon the Gregorian Chant, some of which are appended to the Roman Breviaries and Processionals[1].

[1] The authorities which the Author has chiefly consulted are—1, the Breviarium Romanum, noted; 2, Gaffurius, Practica Musicæ, 1502; 3, Nivers, Dissertation sur le Chant Gregorien, 1603.

The notation of the Versicles and Responses is of rare occurrence in the Manuscript Breviaries. The reason is plainly to be found in the existence of these fixed rules, which were well known by the practised Choristers, in Cathedrals, and Convents. However, in the Office of Compline, and in the "Exurge Domine" which precedes the invocation in the Lenten Litany, according to the Use of Salisbury[1], the notation is given, corresponding exactly in principle with that employed in our Versicles and Responses.

In many Cathedrals, the ancient principle is not strictly observed, the cadence on the minor third, or middle accent, being given to a monosyllable, the moderate accent, or cadence on the sharp seventh, to a polysyllable. The collation, however, of the various Uses will shew that in all instances, these departures from the ancient mode are local exceptions, and not of general observance. Thus Canterbury alone has the middle accent upon, "O Lord, shew thy mercy upon us." Winchester and York alone are irregular upon the corresponding response. The use of Bristol is irregular in four instances, contrary to general use. These instances might be multiplied. In one clause, however, "O God, make clean," &c., Marbeck is incorrect, but his reading is rectified by Playford, Low, and all the traditional authorities, excepting only Westminster which follows him[2].

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[1] *Salisbury Processional*, Rheims, 1555.

[2] In this remark, as well as in that of a preceding section, upon the origin of Playford's and Marbeck's Chants, the Author finds he is in accordance with Mr. Dyce, in the Preface to his musically noted Prayer Book, which is an adaptation of Marbeck to our present Ritual. If these pages should meet the eye of the learned Editor of

To the notation of the Versicles as found in Marbeck, &c., various passing notes are added, by the use of different Choirs, and in some instances, as at Winchester and York, the melody is varied. How ancient these uses may be it is impossible now to determine. In many instances the passing notes, and those which form the cadence, have been so prolonged, as to form in fact a melody of totally different effect, like the air of a Chant. All these varieties are well worthy of notice, and possibly may be equal authority. And even as to the apparent irregularities of the accentuation, these must not be dogmatically assumed as corruptions. The alteration, for aught we know, may have been deliberately made; and even in the system of the Breviary their adoption is not uniform, as we shall have occasion to observe when the Litany comes under consideration.

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that work, the Author begs to assure him, that he had not seen it, or been aware of its details, till the sheet preceding the present had been printed off; and till then he did not know that the peculiarities which are alluded to in this note had been observed upon by any one besides himself. They had been suggested to him solely by a collation of the different choral usages of England and a reference to the ancient Breviaries and Musical Treatises. Such undesigned coincidences, however, are often valuable; and he trusts that so it may prove in the present instance.

SECTION LII.

OF THE COLLECTS AT MORNING PRAYER.

¶ *Then shall follow three Collects; the first of the Day, which shall be the same that is appointed at the Communion: the second for Peace; the third for Grace to live well. And the two last Collects shall never alter, but daily to be said at Morning Prayer throughout all the Year, as followeth; all kneeling.*

MUCH difference of opinion exists as to the meaning of the word Collect, for which Wheatly and other authorities may be consulted. The opinion of Walafridus Strabo, quoted by Wheatly, seems the most reasonable, namely, that it means the collection of the petitions into one comprehensive form: "Sacerdos omnium petitiones compendiosâ brevitate colligit." This is confirmed by Dr. Bisse's judgment, on all occasions so admirable: who says that it is so called, because the Priest collects into one prayer the petitions which were anciently divided between him and the people by Versicles and Responsals. The whole passage which follows, as to the superiority of these compendious forms over the long tedious prayers used in other communities, and in which modern compilers are wont to indulge, is worthy of deep attention.

The word Collect somewhat resembles the term *συναπτὴ*, used in the Oriental Liturgies, and which signifies a connection. It does not, however, mean precisely the same thing as our Collect, since the synaptè is the continuous supplication of the Deacon, at intervals of which the Kyrie Eleison of the people is repeated, resembling our Litany. The *συναπτὴ καθολικὴ*, or general

prayer, corresponds to the prayer for the Church Militant and Prayer of Consecration in our Communion Service. Still the idea is the same: a connected prayer, as contradistinguished from ejaculation, or versicles.

The place of the Collects in the ancient Breviary somewhat resembles that in ours. Thus the Collect for the day at Lauds, during Lent, &c., followed the Versicles: and the Collect at Prime, the same as our third at Morning Prayer, occurred in the same place.

In this, as in all other respects, our Matin Service observes a most harmonious proportion. Thus these Collects balance, as it were, the versicular petitions which preceded, and give a variety to the Service, sufficient to keep up the attention, and to bring out in due relief the different modes of devotion. The Collects preceding the Anthem are respective of the Church at large; those which follow it, of the various degrees and orders of men within the Church. But all this beautiful order is marred by the common indiscriminating method of performing the service, as will be presently observed more in detail.

The rhythm of our Collects is a matter of admiration to all who understand our language. A careful comparison of the various revisions of the Prayer Book will shew that this has been much improved by the successive additions and alterations. The rhythm is, however, largely influenced by the sentiment, and is in exact harmony with it, as is ever the case in sacred composition. The Collects are all constructed upon one uniform rule; consisting of three parts: the first being the commemoration of some special attribute of God: the second, a prayer for the exercise of that attribute in some special blessing: the third for

the beneficial and permanent consequences of that blessing. The punctuation of the Prayer Book most accurately brings out the meaning of the Collects; and it is much to be desired that it was diligently observed in chanting: the too common practice being to slur over the prayers, as if there was not a single point throughout. The apodosis of the sentence is always begun by a capital letter, which seems an intimation to the reader to mark its commencement by a slight swelling of the voice. The want of the observance of some such rules has detracted immeasurably from the due effect of the Choral Service.

The Collects are uniformly chanted upon one note throughout. In Marbeck, the notation is distinctly assigned to them. Dr. Bisse remarks, that "at the close of each prayer a certain moderate inflexion or change of voice, upon that constant close, 'through Jesus Christ our Lord,' or the like," was commonly made. Though its use may have formerly been traditional in Choirs, this is not now the custom; nor have we any trace of it in Marbeck, or the ancient Choral authorities. It is used, however, occasionally in the Breviary upon the words, "Dominum nostrum;" and occurs, as will hereafter be observed, in the Litany. The Latin Prayers, used at the Graces at New College, retain it.

The Amen is frequently sung upon a cadence closing on the sharp seventh. This is not found in Marbeck: and though a most appropriate and solemn conclusion, is to be considered as an improvement of later times: this cadence not having been in use in the ancient Breviaries. Tallis has harmonized the Amen, in a different manner for each Collect, the effect of which is most sublime and devotional.

With the third Collect the Matins ended, according to the letter of the Prayer Book, till the last Review. But it is the opinion of our Ritualists that the practice was then as now, to read, except on Litany days, the concluding prayers for the King, &c., as they now stand; and that the Reviewers, in this instance, as in many others, confirmed the practice of the Church by specific Rubrics.

SECTION LIII.

OF THE ANTHEM.

¶ *In Quires and Places where they sing, here followeth the Anthem.*

THE word Anthem is a corruption of the ancient word Antiphona, which was a term of very extensive use. It meant originally any thing sung antiphonally: but gradually its use became restricted to those responsories made by the Choir or people, at the conclusion of the Psalms or Lessons, or at intervals of the Service. In the Greek Church, as before remarked, it was more particularly applied to one of the Alleluia Psalms, sung at the conclusion of those of the day. In the Breviary, it has several significations. It is ordinarily applied to a short sentence, generally from Scripture, sung before and after one or more of the Psalms for the day; which custom seems to be derived, as before remarked, from the burthens and Alleluias of frequent occurrence in the Psalms. The same name is given to the prayers or ejaculations in the Commemoration used at the end of the various Services; and also to the metrical Hymns used at the end of Compline, and other offices.

The Anthem being generally a text from Scripture, the term is sometimes, in old records, applied to the texts of sermons[1].

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[1] In STRYPE'S *Annals of the Reformation*, vol. i. chap. ix., in 1559, Bishop Scory's text for his sermon at St. Paul's Cross, is called his Anthem.

In the First Book of King Edward, the word occurs in the following instances: 1. the Hymn for Easter Day: 2. the Sentence, "Remember not," &c., in the Visitation of the Sick: 3. the Sentence, "O Saviour of the world," in the same Service: and, "Turn thou us, good Lord," &c., in the Commination Service.

In our present Prayer Book, it occurs only in the notice of the Easter Day Hymn, sung instead of the Venite, (where the Venite is likewise so called by implication,) in the present Rubric, and in the corresponding one at Evening Service.

According to the use of the Church of England, the word Anthem, as employed in this place, means a text or passage from Scripture, or from the Liturgy, or a metrical Hymn, set to ornate music, not after the manner of a Chant, but to varied melodies; the choice of the words being left to the discretion of those in authority in the various Choirs.

The place of its performance seems suggested by that which the Antiphons occupy in Commemorations, and concluding parts of the Service of the Breviary already mentioned. It was usually performed in a similar place before the Reformation, and we have distinct notice of its being used after the Reformation in the place now assigned to it, (that is, at the end of the Service, or after the third Collect,) in the Queen's Chapel and elsewhere[1]: besides traditional statements that this was customary. Anthems have been composed, ever since the Reformation, by all the Church musicians, as stated parts of the Choral Service.

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[1] STRYPE, *Annals of Reform.* vol. i. c. 16. Also vol. iii., Appendix to book i., No. 62.

The Anthem, according to present custom, is usually taken from Scripture or the Liturgy. This has always been most usual, as it is most regular. Still we have several instances in old times of metrical composition being so entitled, and used. This was the case, as before remarked, with the Antiphons sung at Compline in the Breviary. There are metrical Anthems still in use in our Choirs. One by Henry VIIIth. (as is commonly supposed,) "O Lord, the Maker of all things," the translation of an ancient Hymn: that sublime Anthem of Tallis, "I call and cry," &c. In 1585[1], a metrical Hymn, styled an Anthem in two parts, was composed for the 17th day of November, and sung after a prayer of thanksgiving used on that day. The same record which gives this information, adds an Anthem, or metrical prayer for the preservation of the Church, to be sung after Evening Prayer at all times. At the Consecration of the Bishops in St. Patrick's Cathedral, after the Restoration, a metrical Hymn, called an Anthem[2], was sung. And at the present day the use of metrical Hymns is occasionally allowed; though, it must be acknowledged, this is an exception to that which is very properly the general practice.

These remarks have been made for the purpose of shewing that the metrical Psalms commonly used in parish Churches may properly be considered in those places as Anthems, and ought to be performed after the third Collect. But even supposing this Rubric not obligatory in parish Churches, where there is singing, still

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[1] *Vide* the passage of STRYPE just referred to, vol. iii., Appendix to book i. No. 62.

[2] *Vide* MASON'S *Hibernia*.

propriety, and the rationale of the Liturgy, ought to recommend its adoption. That Psalmody ought not to precede the morning or evening Service has been already shewn; and the structure of the Service shews that before the Litany at least its use is most proper, as dividing the two offices. In this opinion I am fortified by Dr. Bisse. "Since the singing Psalms are only permitted in our Church, this seems the most proper place for singing a Psalm, rather than after the second Lesson[1]: and thus I have known it practised in some Parishes; and it were to be wished it were done so in all, especially where they so far resemble Quires, as to have Organs. By singing it where the Anthem is appointed, you conform to the appointment of the Church, and to the practice of Cathedral Churches: and moreover do honour to the singing Psalms themselves, by making them as Anthems, as they may not improperly be accounted, and to come in as such; for hereby you give them the same establishment as Anthems, which if sung elsewhere, is only by connivance." He adds, "The Church thinking this the most proper place for it, where there is a sort of division in the Service. For the foregoing Collects respect ourselves: those following respect others: the former are petitions; the following, intercessions."

To these excellent observations little need be added. But unfortunately it is necessary here to reprehend the contravention of this Rubric, in the great majority of Choirs, where, on Litany days at least, the Anthem is altogether omitted, (as at St. Paul's and Westminster,) or is postponed till after the Sermon, as at Christ Church, Dublin, Wells Cathedral, and the Chapel Royal. This

[1] This absurd practice is now, I believe, universally disused.

Rubric is more stringent than any with respect to Choral performances: and in Choirs, the Anthem is a part of the Liturgy; so that it would be less irregular to omit even the chanting of the Psalms, than this prescribed part of the Service. But this unauthorized omission not only mars the effect of the Liturgy, by running into one, two Services, which are distinct, or two parts of the Service, which have a different character, but also causes great practical inconvenience to the Congregation.

Many complain of the great weariness occasioned by the length of time they are obliged to kneel, from the prayers after the Creed, to the end of the Litany inclusive: a complaint which in the case of the infirm and delicate, is not without foundation. For this, however, the Liturgy is not to blame, but those who set at nought its provisions. If the Anthem were interposed, the desired relief of posture would be afforded: a relief in which the mind would also participate. But in truth, all has been done that was possible, by the oscitancy and dulness of modern innovation, to defeat the provisions of the Liturgy. In every respect monotony and a stupid sameness has been the rule of modern arrangements: whereas the genius of the Church has obviously been variety, visible not only in her traditional observances, but in the letter of the Prayer Book. Though ancient practice recommends, and the Rubrics suggest a distribution of the various parts of the Morning and Evening Service among the Ministers, the present degenerate custom, even in some Choirs, assigns them all to one, though many Priests may be present. The same is observable as to the place and posture. Instead of the lateral desk for prayers, the Lectern for the Lessons, and the Faldstood for the

Litany, the rule of monotony is carried out by the substitution of a great reading pulpit, generally turned to the people, against all ancient precedent. And although the posture of the Priest perpetually varies, at short intervals, throughout the Service, the structure of these hideous pulpits defeats as far as possible the rubrics: so that to the congregation it is hardly perceptible whether he stands or kneels. And the omission of the Anthem promotes still further the design of making the Service appear to be one long continuous prayer, or rather, lesson. It is well that the Responses are still permitted to be made, and that any variety or change of voice whatever is allowed.

It may be objected that the Anthem in the Sunday Morning Prayer must inordinately lengthen the Service. This would not be, were such interpolations omitted as the Psalm before the beginning of the Service, and after the Nicene Creed, or the Voluntary. In Christ Church, Dublin, and in the Chapel Royal, long Verse Anthems are sung after the Sermon. Now, if instead of this irregular practice, a short Full Anthem, which need not take more than two or three minutes in performance, were sung, the Service would be abbreviated, not lengthened: and then, (which is an important consideration,) time would be given for the singing of those Sacramental Hymns, the Sanctus and Gloria in Excelsis, which are now but rarely performed as they ought to be. In the Cathedrals of Durham and Canterbury the Anthem is performed in this place: and on Litany days a very short one, of a penitential character, is chosen, which thus forms a fitting introduction to the deep supplication which follows. It were well if every Choir would follow these examples.

In St. Patrick's Cathedral the place of the Anthem has been frequently shifted within the author's recollection; but it has seldom been sung in the right place. At one time it was performed just before the Benediction, and lately after the Sermon, where perhaps it is still. The reason assigned for its postponement, is the desire to prevent the Congregation from leaving the Church before the Service is concluded. This reason is in itself altogether inadmissible; besides, it would be quite within the power of the Chapter to obviate the careless behaviour too visible in that Church, by stringent regulations, which indeed they have of late in part adopted.

While speaking of St. Patrick's, it may be well to observe upon a custom that formerly existed in that and in the sister Cathedral, of placing the verse singers of the Anthem in the Organ Loft. This custom has been reformed there, but it still obtains in the Chapel Royal. It was most indecent, not only as operatic in appearance, and contrary to all the proprieties of the Choral system, but as making an interruption in the Service: since the singers left their places after the Creed to move up to Organ Loft, being generally absent in the evening, during the Preces, and in the morning, during the Sermon. In consequence the Responses were sung in a most meagre manner; being delegated to secondary singers and boys.

The choice of the Anthem is discretionary with the rulers of the Choirs. Ancient authorities shew that an analogous discretion was frequently used by the Bishop or principal Minister in the Eastern and Western Churches[1]. It is very much to be desired, however, that in our Choirs some more consistent rule were generally

[1] Athanas. *Apol.* xxvii. 17. S. Augustin. *Pref. in. Ps.* 31. Both cited by Bingham.

adopted as to their selection than is now to be found. In most of them, it is true, there is a weekly table of Services and Anthems appointed by the Precentor, under the correction of the Dean and Canons in residence. This order is, however, frequently interrupted by the solicitations of amateurs or others, who desire some favourite Anthem, however inappropriate to the season, or inconsistent with the tenor of the Service of the day. It ought to be a fixed rule in all Choirs, that the Service-table for the week should never be altered, on any pretence whatever, and to this regulation the Capitular Members should bind themselves. Few things are more calculated to discourage a zealous Precentor, or Choirmaster, than such an interruption of an arrangement, towards the due accomplishment of which considerable pains may have been taken during the week. But the choice of the Anthem ought to be a matter of deliberate and religious study. Since it is a prescribed part of the Service, every notion of ecclesiastical propriety dictates that it should harmonize with some portion of the Service of the day, the Lessons, or the Collect, or the Psalms, or the Epistle or Gospel. At each of the particular seasons of the year, as Lent, Advent, the Octaves of the great Festivals, and indeed the whole season from Easter to Trinity Sunday inclusive, it would be well to have in every Cathedral a fixed Canon as to the Anthems from which a selection should invariably be made: and perhaps on the greater Festivals the particular Anthem should be designated. Though the music might vary, still the words of the Anthem ought to be unchangeable. For instance, during all the days of Easter week, the words of the Anthem might appropriately be limited to the passage from the six-

teenth Psalm, "I have set God always before me," latitude of choice being given between the music of Blake, or (which is much preferable,) of Goldwin. A rule like this is indeed adopted in some Choirs, where at the Festivals of Easter and Christmas, the same selections are uniformly made from the Messiah of Handel: and I must express an earnest hope, that this practice may never cease; for if human art was ever inspired, it was so in those sublime passages, now identified with the Choral worship of England, to which millions of religious hearts have responded.

In this respect the system of the Breviary is in some respects worthy of notice. For instance, during the nine days preceding Christmas Day, there is a fixed series of Anthems sung at the evening commemorations, one for each day: that sung on the 16th of December beginning, "O Sapientia;" (the record of which is preserved in our Calendar.) Each of these is a pious sentiment or ejaculation appropriate to the season. I am far from recommending an exact adoption of this practice: but the principle is beautiful: and if the rulers of our Cathedrals would select the Scriptural words which were to be invariably sung at certain seasons, the choice of the music (for which there are ample means of selection among our Church composers,) might be left to the Precentor.

When the Psalms, Lessons, or Musical Services of the day are long, the Anthem ought to be short, and vice versâ; at least at evening service. But on the mornings of Sundays and Litany days, full and very short Anthems ought alone to be used. The exquisite Anthems of Bird and Farrant, of a penitential, but not lugubrious character, are admirably suited to this purpose.

The terms Full and Verse Anthems will be understood by what has been already said of the Services. The Full Anthems, however, are divided into two kinds: those properly so called, which consist of chorus alone, and the Full Anthem with verses: these verses, however, which form a very subordinate part of the compositions, do not consist of solos or duets, but for the most part of four parts, to be sung by one side of the Choir. In the Verse Anthems the solos, duets, and trios have the prominent place: and in some the chorus is a mere introduction or finale. This is certainly the case in many of those by Greene. The style of the modern Verse Anthem did not become general in England till the time of the Restoration; though there are several by Gibbons of this character. In most Choirs, the Verse Anthems are so systematically preferred to the Full, that the latter are seldom or never heard at those times when the Choir attends in greatest numbers, as on Sunday mornings or evenings. The consequence of this rule is, that there never is choral strength sufficient to perform compositions like that matchless one of Tallis, "I call and cry," or like the "Hosanna," and "God is gone up," of Gibbons: compositions for which it would be in vain to seek for an equal, much less for a superior, among the works of the ablest continental writers. The avowed object is, to show off the individual voices of the Choir: and to such an extent has this principle been carried, that in many places where the solo singing is admirable, the choruses and full verses are wanting altogether in precision and scientific effect.

I am far, however, from desiring to exclude the Verse Anthems from our Service. On the contrary, I am persuaded, that the more discriminating expression which

those of the best composers contain, is a feature well befitting the service of God; and that it was from the progress of taste, which is a plant of slow growth, not from the encroachments of a secular spirit, that the graces unknown to the more ancient music of Europe, were adopted into the Church. The more ancient Anthems, just like the more ancient secular songs, expressed general, not individual feelings and sentiments: but with the progress of real civilization, and of intellectual discrimination, it was more clearly discovered, how the songs of Holy Scripture appeal in a twofold manner to the hearts and understandings of men: in the aggregate, as to the body of Christ's Church militant; and in particular, as to those constituent members, who commune with their own hearts, who muse and meditate on all God's works, and make it their pleasure to seek them out. And nothing can dissuade me from the notion, that many of the Psalms of David[1] were, at least during the life of their inspired composer, often sung after the manner of our Verse Anthems; that there was the alternation of solo, verse, and chorus; the internal structure of the Psalms themselves, and the names of the instruments employed for their accompaniment, suggesting this idea. The improvement in our Church music in times subsequent to the Restoration, (for I do not hesitate to call the general system an improvement,) was the instinctive recurrence to a mode of performance which the nature of the subject suggested to inspired genius, and to

[1] I would here be understood as distinguishing the Psalms of David properly so called, from the others in the Psalter, which the traditions of the Church, supported, or probably suggested by internal evidence, would lead us to believe are anterior or subsequent to his time.

which the devotional feelings of thousands, who have been endued with the truest Catholic feelings, and the most religious taste, have cordially responded. This is said from a conviction of its truth: from a persuasion grounded on a very careful experience, that these later compositions of the Church, against which contemptuous cavils are made by many who justly, but too exclusively, reverence the more ancient strains, have materially promoted and matured the devotions, nay have been auxiliary to the Catholic feelings of some of the Church's most eminent and holy children. Of course upon topics like this, there must be wide differences of opinion. But I protest against the notion that these differences are to be made the measure of genuine devotional feeling. They are mere matters of taste. In the department of Sacred Music, Wisdom is justified of all her children: whether the taste of some be for severe simplicity, or of others be for a more expressive and discursive melody, it is the part of comprehensive charity, nay of that reverence which acknowledges the Providence of God as watching over our Ritual, to allow that there is a just toleration by the Church of England of styles as different as those of the Psalms which her Anthems illustrate: and no careful reader of the Psalter, no one who does not regard scriptural criticism as a sin, can have failed to observe the marked and wide differences between the various Psalms, requiring, for just musical illustration, melodies and harmonies of styles diametrically opposite.

But this discussion cannot be pursued further in a work like the present. Indeed it is with hesitation I venture to make any of these passing criticisms on music which the nature of my subject seems in some

limited degree to demand: as I feel that these are but the opinions of an individual, who on his part does not acknowledge the existence of any infallible standard of taste, or the definition of any period to which the style of our Church Music ought to be conformed. But I felt it a duty to enter a protest against those unmerited censures upon our more modern Church Music which have of late been dogmatically put forth by some, whose standard after all must be referred to the mere dictates of private opinion.

To return to our subject. Though Verse Anthems are not to be excluded, yet the ancient full ones ought to claim at least an equal share of attention as well on the Sundays as on the week days. Now from the observations which have just been made upon the diversified character of the Psalms, it may justly be deduced, that the Anthem may serve a twofold purpose; one being, like the 100th Psalm, a more general, the other, like the 119th, a more individual expression of devotion: and to the former a fair proportion ought to be allowed. Besides, whatever may be said in favour of the Verse Anthems, there must be few indeed who can deny that, for majesty and sublimity, none of the more modern schools have come near those elder masters already named, with whom some of their contemporaries may be worthily associated.

The Anthem, of whichever species, ought to be regarded either as a prayer, a thanksgiving, or a meditation: not as a narrative or a dialogue. The latter incorrect notion has often led to the substitution of a composition of the nature of an Oratorio for the genuine Anthem. As an instance, the words of the Epistle for Monday in Easter week, "Who is this that cometh from Edom?" have been so adopted. The same may be said of extracts

from several of Handel's Oratorios; for example, "The Lord is a Man of War," from his Israel in Egypt: which can only by a circuitous kind of inference, be esteemed a song of praise, suited to the service of the Church. In this remark, however, I would not include the songs and choruses from the Messiah usually sung in our Choirs: though such a passage as "He trusted in God" would be justly liable to the censure now expressed. Kent's Anthem of "When the Son of man shall come in his glory," which resembles in its idea one of the chanted Gospels as performed in the Roman Churches during Passion Week, is open to the same objection. There seems something very offensive, if not profane, in making a solo of the words of our Blessed Lord, which are responded to by the Choir, so as to convert this passage of Scripture into a religious drama.

Collects have frequently been set to music, and used as Anthems. To this there is no abstract objection. Still as the Collects of the Church precede and follow this part of the Service, it would seem most in accordance with the spirit of our Prayer Book to vary the character of that which is interposed. If it be a prayer, one of David's prayers in the Psalms, or one chosen from another part of the Liturgy would be most appropriate.

It is obvious that Metrical Anthems had better be avoided. The very words of Holy Writ, or of the offices of the Church, are of course immeasurably superior to those of any rhyming composition of modern times; which, even in former ages of our Church, before the scriptural translations had been definitively settled, were but seldom admitted, and which, in later times, have formed a very rare exception indeed to the general rule of confining the Cathedral Anthems to the words of our authorized trans-

lations and ritual. There can be no excuse, however, for a custom prevalent in some Cathedrals, of singing a metrical Psalm to a Psalm tune either in place of the Anthem, or in an unauthorized place, as before Morning or Evening Sermon. This custom never obtained in the London or Dublin Choirs. At York, where we learn from a contemporary writer[1], that it was an observance peculiar to that Choir in the time of Charles Ist., it is still kept up; but then, it must be observed, the Nicene Creed is left unsung. At Canterbury, where it was introduced but a few years since, it is now properly disused.

Before we proceed to observe upon the singing in parish Churches, a few remarks may be made upon the principal composers of Anthems: the limits of this work allowing but a cursory notice of a few.

Of some of the principal composers before the Rebellion mention has already been made. Of those subsequent to that time, the names most obvious to all who know anything of Cathedral Music, are Blow and Purcell: two masters, whom the hypercriticism of our day would desire to banish altogether from our Choirs. Yet masters they unquestionably are, and will continue to be so regarded, long after the purism of the present hour, (a feature ever incidental to the revival of anything intrinsically good) has passed away. It is not to be denied that both had their faults, grave in themselves, and exercising a sinister influence upon their generation, and that which followed. Thus Blow had his eccentricities in composition, which, though some, like Dr. Burney, (a very superficial critic of ecclesiastical composition,) have unjustly cen-

[1] Mace.

sured as errors of ignorance or carelessness, are yet daring licenses, hardly redeemed by the occasions which suggested their adoption. Besides this, his taste is not equal to his genius, so that in some passages, as in his sublime Anthem, "I beheld and lo," the effect is almost ludicrous. Notwithstanding, I must be excused in avowing a grateful admiration of the works of this composer, as one who is eminently successful in lifting up the heart, and in bringing all heaven before our eyes.

Purcell, unfortunately for himself, lived in a dissipated and secular age, and was induced to lend the aid of his unquestionable genius, to which Handel bore the highest testimony, to the debasing service of the theatre. By this unworthy association his sacred compositions have been evidently tainted; yet not so as to destroy, as has been unjustly asserted, their religious character. It may be a question, indeed, in his case, as in Handel's, whether in many instances, he did not rather bring to the theatre strains fitted for the Church, than lower the music of the Church to a secular standard. After making every deduction for the admission of meretricious ornaments, exaggerated divisions, and abrupt intervals, the end of which is evidently effect, still an unbiassed judgment must admit that his Anthems are of a character far superior in elevation and gravity to his songs; and that neither in his case, nor in that of the subsequent composers of eminence, presently to be mentioned, was the music of the theatre and the Church identified, as it has been by modern continental composers. His great fault (apart from his secularity) is mannerism; and in this he has found a host of imitators, among them especially an author of great merit, Weldon; and some of these have done nothing more than copy his faults. There are two

Anthems of his which I would especially notice with commendation. The one is, "O give thanks," for the sake of its counter-tenor solo, "That I may see the felicity," and of its sublime closing chorus, "Blessed be the Lord God of Israel." Its commencing chorus is, however, too light and puerile, and full of his worst faults. The other is, "I was glad when they said unto me," which throughout is of a character eminently religious, with a due intermixture of chastened hilarity and gravity.

Dean Aldrich was not the founder of any school of music, and was himself rather a disciple than a master; but as a correct and judicious, and truly learned harmonist, he was not excelled by any of his English contemporaries. His chief merit, however, consists in his Services. He deserves the high praise of having revived in England, or rather having endeavoured to revive, the study of Palestrina. It is unfortunate, however, that either his own judgment, or a diffidence of the taste of his day, induced him to give but mutilated adaptations of the Motets of that illustrious composer. It is much to be wished that the influence of the Motet Society, lately established in London, might induce a larger adoption of the works of Palestrina in our 9hoirs, not however to the exclusion of our own composers. To this end, a skilful adaptation of his music to English words, and to good English, a matter of no small difficulty, is essential. The effect of foreign adaptations is continually marred by the awkward collocation of unsuitable words; so that sound and sense, or at least musical expression and sentiment, are dissociated.

Belonging to this age, when Dignitaries were found mindful of their peculiar duties, was another clerical

composer, also the capitular member of a Cathedral, Dr. Creyghton, the Precentor of Wells. He was the author of that celebrated Full Anthem, "I will arise and go to my Father." Of his works, there are but few published remains. But his compositions, in use in our Choirs, are of the best ecclesiastical style of the age[1].

The works of Wise and Jeremiah Clark, though possessing characteristic differences, are both remarkable for a deeply elegiac and plaintive strain. Those of the latter are exclusively so. Wise had the more comprehensive genius; Clark, the greater delicacy of feeling, which unhappily was carried to such a morbid excess, as to occasion a derangement of intellect, the cause of his death. But the depth of his meditative devotion in his saner moments, cannot be doubted by those who have studied his inimitable Anthem, "I will love thee, O Lord:" than which none in the English language brings into more expressive relief the skilful contrasts of divine poetry, whether we regard the verse, the chorus, or the symphony. The Author must avow his deliberate conviction, that no commentary which he has ever read, has to him so brought out or illustrated the meaning of that wonderful Psalm as this composition. Nor can he doubt that the good Providence of God has often exercised an influence even over composers of a secular mind, (among whom, however, the one now

[1] Since this work was put to press, the Author has seen the first number of Mr. RIMBAULT'S *Cathedral Music*, a work of great value, and it is to be hoped, of great future utility. In this, some of Creyghton's music is published; and there is, besides, the exhibition for the first time of the compositions of one of our earlier masters, Tye, an undertaking which was represented in a foregoing page as a desideratum.

mentioned is not included,) when engaged in the service of his sanctuary; so that when present in the assembly of the faithful, Saul is often to be found among the prophets.

Two composers of somewhat later date, Croft and Greene, are often classed together. Their works have many characteristic resemblances, and their popularity has generally been coincident. But their specific differences are great. Croft has greater genius, vigour, and majesty; but has less taste, and is inferior in expression. His symphonies (in which some consider him to have indulged too freely) are bold and masterly; and in his fugues and choruses he shows a strength and elasticity, that require only the tempering of gravity, in which he is perhaps often deficient, to equal the ablest productions of ancient times. But it is a common, though great misapprehension, to value him chiefly for his Verse Anthems. There are some of his full ones far superior, and well worthy of more prominent exhibition in our Choirs. And whatever objection may be made to the levity of the former (an objection in which, with some particular exceptions, I cannot join) the character of true choral solemnity cannot be justly denied to the latter[1].

Greene was a man of more secular habits, which evidently influenced his compositions. He avowedly resorted to the operas and secular concerts of foreign music "for improvement." In consequence, his natural abilities were considerably enervated and enfeebled by the

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[1] Dr. Burney seems to have been strangely ignorant of Croft. How anything but superficial knowledge could have induced his slighting estimate of that exquisite Anthem, "Thou, O God, art praised in Sion," I cannot imagine.

cultivation of that abominable exotic, the Italian opera, the encouragement of which is, on many most serious grounds, a disgrace to the English nation. But allowing for all his defects, his solos and duets are in general most accurate in their appropriate expression. To instance no others, the opening of his Anthem, "O Lord, give ear unto my prayer," breathes the very language of the most earnest and heartfelt supplication. In general, his choruses are altogether subordinate to his verses, which is a great and serious fault, and has subsequently found numerous imitators: but at times they are composed with true vigour and scientific skill, a merit too seldom accorded to him.

But unhappily with Greene seems to have set in a host of composers, most of them of small and ephemeral fame, of secular minds and habits: and the study and composition of sacred music was largely abandoned by the clerical members of Choirs. To this, indeed, laudable exceptions have occurred, as in the well-known instances of Dr. Blake, Prebendary of Salisbury, and Mason, the celebrated Poet, Precentor of York. Blake was the author of that well known Anthem, "I have set God always before me:" a composition not indeed of the highest order, yet full of gravity and sweetness, and eminently harmonizing with calm and hopeful meditation. Mason was laudably diligent in the discharge of his office. But his views of Church music were narrow and confined; nor was his knowledge of the subject, if we may judge from his published Essay, of great extent. He did great disservice to the cause of Choral music by his undue depreciation of elaborate harmony; and, as appears from his well known full Anthems, would have lowered the Choral system to a parochial standard. At

the same time, he brought a true religious feeling to the duties of his office; and in this respect we must believe that his influence was salutary, in an age when the Ritual of the Church was looked upon, even by her highest dignitaries, with an apathy, which to those of our generation must appear marvellous.

One of the most noted composers of the last century was Kent: a man of limited talents, and no originality, who in fact avowed himself to be an imitator of Croft. There are indeed prettinesses in his works, and some passages, which if they were not obvious plagiarisms, would deserve commendation. But both his Services and Anthems are in general shewy and flimsy, very much depending for their effect upon the reed stops of the organ, and clear and flexible voices. There is an Anthem of his, admired beyond its merits, "Hear my prayer," which is far inferior to one of Stroud's to the same words, but little known to most amateurs of music. The Chorus of this Anthem of Kent's is very poor, and a mere finale. He has now nearly sunk to his proper level in the estimation of musicians.

I must pass over names of a later date, such as Ebdon, Jackson, and Nares, with a very brief notice. The former was but a feeble composer. There is much grace and beauty in some of his Services, but they have nothing whatever of the grave character of the older music. Jackson, so eminent as a secular musician, is very vicious in his ecclesiastical style. A frightful Service of his, which aims at simplicity, but in the attempt has failed in both harmony and melody, is a great favourite in the midland counties, where I have heard it performed by charity children at full scream. I regret to say, that at the Cathedral of Lichfield, where the Choral perform-

ances are usually most exemplary, and at all times conducted with edifying decorum, this Service was or is in frequent use. There is another Service of his which errs in the contrary extreme, but in equally bad taste.

Dr. Boyce did much to redeem the low musical character of his generation. Indeed there is not one composition of this admirable composer and excellent man, but is worthy of the highest praise. They are all dictated by the best ecclesiastical instinct; the gravity of ancient times being tempered by the due expression of a later age. Of his Anthems, the space will allow me to mention but two, each admirable in their several styles, which are quite distinct; namely, "By the waters of Babylon," constructed with masterly science in the chorus, and the tenderness of an exquisite taste in the verses; and "Where shall wisdom be found?" perhaps one of the simplest and most judicious Full Anthems in our language.

The Anthems of Battishill possess great merit, though not of the highest order. Had the author lived, it is supposed he would have arrived to considerable eminence, of which indeed his works gave great promise. Though wanting in the elevation of ancient times, they were for the most part free from the meretricious taste, on the one hand, and from the coldness on the other, which characterized the two classes of sacred composers of his age.

With this brief review, my remarks on the English composers of Anthems must conclude. I am perfectly aware that many names, worthy of note and of reprehension, are omitted: but in a work of this kind it was impossible to do more than to seize upon a few of the salient points which present themselves to the notice of the musical ritualist. From criticism on foreign com-

posers of Motets I have purposely abstained, except where their incidental mention was necessarily interwoven with my design. But it is now in place to make a few remarks on three names of note, whose works have been introduced into our Choral Service. The first is Marcello: one of the best and most honourable names which is to be found among the records of Christian gentlemen. He was a noble Venetian, who successfully served his country for many years in her councils and tribunals, and who alternated the active duties of his station with works of charity and religious exercises; the fruits of his pious leisure being those fifty Psalms, which have become the delight of Western Christendom. These are remarkable for their exquisite evenness, melody, and pathos: the modulation and expression are faultless: but they rarely rise to sublimity, or even grandeur, and being mostly written in triple time, have a somewhat monotonous mannerism. They are better adapted for the chamber than the Church, and indeed from the very system of their structure, being in fact arrangements of entire Psalms in metre, and therefore for the most part very lengthy, are ill suited for Anthems. They have been translated into English, and some are occasionally used in our Choirs. But there are perhaps no compositions which lose more by transplantation into a foreign language. The translation, at best, must be awkward: and Marcello's Melodies are peculiarly adapted to the soft flow of the Italian language, and to the version which was written by a friend, for the express purpose of being set to music by this composer.

The next foreign name is Mozart. Whatever merit there may be in his music, and this is of a high order indeed, the same objection applies with respect to the

awkwardness of transplantation into English, as the notice of Marcello has suggested. His sacred music is peculiarly adapted to the Latin language. Besides this, however, it is a style neither ecclesiastical nor English. It is the genuine offspring of the Opera, though trained by a hand of greater strength and originality than is to be found in the modern Italian schools, and deeply versed in the most hidden resources of an exquisite melody. But there is an exaggerated expression of sentiment, foreign to our national character, and inconsistent with its manly strength; and there are graces which not the most latitudinarian critic can deny owe their origin to a secular source.

If, however, this be true of Mozart, it is much more applicable to a composer of more glittering and lively talents, but of far inferior ability, I mean Haydn. The influence this showy composer has exercised on our religious music would probably have been more injurious, but for the strong mastery which the genius of Handel retained (and may it ever retain!) over the English mind. His famous "Creation" is from beginning to end a dazzling succession of surprises, and gaudy phantasms, which excite, but neither elevate nor inform the imagination. I do not deny its merits of originality, genius, and fire; but its performance could never suggest to me the music of the spheres, the singing of the morning stars, the joyful shouting of the sons of God, or the hallelujahs of the world to come. Those noisy Anthems which have been selected from this work, have ever, to my ear, (and I believe I speak the sentiments of many,) been singularly discordant with the Services of the Church. Add to this, the ridiculous nonsense to which they are adapted, by way of a translation, and which is

really a parody upon Scripture, not a paraphrase from it. It is impossible to sing the words of the Creation to any passage of our authorized translation without marring the effect either of the words or the music.

Haydn has found many imitators. Among them was one of considerable eminence in his day, Sir John Stevenson, whose Anthems for a long time were of high repute in one of our most celebrated Choirs, that of Dublin. He was an avowed disciple of Haydn: yet justice must be done him, in allowing that for the most part he was far more ecclesiastical in his style. Had he been trained in a better school, and had he trusted less to his great facility in composition, Stevenson might have earned high reputation. But unhappily in that Choir a most secular taste long prevailed, from which, however, by the laudable influence of many of its present members, men of first-rate ability, it is now recovering, and it is to be hoped, will eventually be rescued altogether. In some of his verses there is real merit of a high order: as an instance, in the opening of his Anthem, "Lord, how are they increased that trouble me," the exquisite rhythm of the original is accurately exhibited, and there is a purity of taste and simplicity preserved throughout, till the Chorus, where Haydn appears in all his noise and glitter. With all his faults, however, this composer is far superior to many trashy and flimsy contemporaries, who have in England obtained a much wider fame.

It now remains to observe upon Anthems in parish Churches. As remarked in a former section, in those places where popular Anthems are sung, the Rubric positively enjoins their use, if used at all, after the third Collect, not at the beginning or termination of the

Service. Where there is metrical Psalmody, this is the place for it. On no point, however, does a greater difference of practice and opinion exist, than upon the selection of Psalms and Hymns. Some Churches use the latter exclusively; some have a mixture of both; while a large body of the Clergy hold, that Hymns are altogether unlawful. Upon the expediency of any particular custom in this respect, it is easy to offer plausible suggestions: but upon the real principle and right of the question it is more difficult to speak. As to the right: it is not very plain, how it can be asserted, that the use of Hymns is unlawful. On the subject of Anthems, or their substitutes, the Church has given no rule whatever: nor has the practice of her Ministers established any consistent principle. The use of the metrical version of Sternhold and Hopkins has had as strong a stamp of authority as can be claimed for any custom not rubrically prescribed; the license of the Crown, the express recommendation of some Bishops, and the tacit sanction of the rest, ever since the Reformation. The more modern version of Tate and Brady has also a strong claim of prescription: but not nearly so strong as the older one; since its first adoption was a mere permission from the Crown, with the sanction of an individual Bishop; against its use one eminent Prelate, Bishop Beveridge, strenuously reclaimed, but unhappily without success; and it has not been of universal adoption in the Church, many places habitually using the version of Sternhold and Hopkins. All this is generally conceded. But on the question of Hymns there is not the same unanimity. However, I must acknowledge I cannot see how they can be objected to in the abstract. That the consent of the Diocesan ought to be had in every matter for which there

is neither rubrical direction, nor prescriptive use unopposed to the Rubric or Prayer Book, is a principle which every sound Churchman must acknowledge. So that to introduce a Hymn that has not been universally adopted, (and with the exception of the Veni Creator, perhaps none such exists) is an act of presumption. But that it is competent to the Diocesan to permit the use of Hymns, can be inferred from the frequent use of metrical compositions from time to time, as before shewn, not only in parish Churches, but in Choirs. It may be said that there are some Hymns which have a prescriptive sanction: as Bishop Ken's Morning and Evening Hymns, the Easter Hymn, "Jesus Christ is risen to day," the Christmas Hymn, "When Shepherds watched their flocks by night," &c. These indeed are very generally known; but their use or sanction has never been universal. It might be well to obtain a sanction for them in each individual diocese, from their deserved popularity, and frequent reception; still they do not stand on the same ground with the metrical Psalms. By what authority they are printed with the latter I am at a loss to discover. The same doubt applies to those ridiculous rhyming parodies of the Creed, Lord's Prayer, and Commandments, so truly worthy of the Puritan Dean Whittingham, who superseded the use of the Choral Service in his Cathedral of Durham by monstrous impertinencies of this kind.

But after every due sanction has been carefully obtained, one rule should be strictly observed, that of using no Hymns but those of the kind now mentioned, which are generally known. The use of any which are distinctive of a religious party, (and there are many such, some borrowed from the Dissenters) is carrying into the

Church a principle of dissent. It is also a contravention of the spirit of the Prayer Book, which in the text of the Liturgy abolished the uses of particular Cathedrals, and established one uniform use. The selection of the words should be from sources known to all. Otherwise a stranger without a book, or unacquainted with the usages of the particular congregation, cannot join either audibly or mentally in that part of the service which ought, like every other part, conduce to edification. I know not a practice more essentially redolent of the conventicle, than the notice drawled out by the Parish Clerk in so many Churches, "Let us sing, &c., Hymn 57, page 24." A notice which is a dead letter to the ignorant; and which indeed announces in no unintelligible manner, that of the matter about to be sung, the Church has no knowledge or memory.

Before dismisssing the subject of Hymns, remarks must be made upon one, (of no universal sanction or use,) frequently sung on Communion Sundays: beginning with, "My God, and is thy table spread." I will make no remarks upon the character of the Hymn itself. But its use is obviously unsuited to non-communicants. True, that the Church charitably supposes that all adults are communicants: but how is it that children, who, from the heinous system so generally popular, form for the most part the Parochial Choir, can join in singing this Hymn? their use of it is a profane mockery. The same remark may be made of Hymns sung at Charity Sermons, when sentiments are often put into the mouths of the congregation in which the objects of the Charity alone can properly join.

Of the two versions commonly used, as that of Sternhold and Hopkins has the strongest sanction, so

does it possess the greatest intrinsic excellence. This has been shewn so fully by Bishop Beveridge, in his vindication of the old singing Psalms, that I shall content myself with referring to his Treatise, in which he asserts the superior fidelity of that version, made as it was from the Hebrew, above that of Brady and Tate, (the latter a playwright,) which for the most part is a feeble and mawkish paraphrase.

It is much to be lamented that this new version is commonly bound up with the Prayer Book. If the later version is so honoured, surely the earlier one ought to share in the honour: but neither deserves so high an association. This creates in the mind of the people a notion, that the rhymes of our poetasters are equal in authority with the Ritual of the Church: a notion which has exercised an influence far from salutary. And this abuse was tolerated, while some of the Services of the Church itself (those of Consecration and Ordination) were excluded from the popular editions. This defect is indeed now remedied. It is to be hoped that the disjunction of the rhymes from the Ritual may follow.

There is no desire connected with our Service more universally expressed by all parties, than that for an authoritative Hymn Book, sanctioned by the whole College of Bishops of England and Ireland. In the present state of the religious mind, it would be difficult to determine from what sources this should be derived. But it would seem to be most in accordance with the course pursued by our Reformers, to seek them from no modern compilations or compositions, but from ancient authorities, analogous to those whence our Liturgy was derived; the Hymns of the Eastern and Western Churches, as far as these can be discovered. Surely there could be no

just suspicion of Popery, were those noble Hymns, which have been so ably translated by many of our day, adopted and revised by the Fathers of the Church, upon the same principles as guided their predecessors in their purgation of the Collects and Services taken from Oriental and Occidental repositories, their superstitious and doubtful passages carefully expunged, and their majestic and simple expression of a fervent, but calm devotion faithfully exhibited. How gladly would the Christian heart of this nation respond to those ancient morning and evening songs, which hymn Jesus Christ as the Light of the world, of whom the rising and the setting sun is the perpetual type; which speak of the freshness of the morning, so congenial to the joyful hopefulness of newly awakened devotion; and of the calm tranquillity of the approaching hours of rest, typifying the peace of God which is in Christ Jesus our Lord: which, in no exaggerated strain of sentiment, and by the use of the simplest and most obvious imagery, speak to the inmost heart with an unction altogether wanting in the devotional poetry of modern times[1]. To

[1] The Author feels it to be in place to quote the ancient Evening Hymn, used in the East, as translated by one, to whom reference has been already made, and who has benefited the Church by the holiest strains that have been heard for ages.

Hail, gladdening Light, of His pure glory pour'd,
Who is the Immortal Father, heavenly, blest,
Holiest of Holies, Jesus Christ our Lord!
Now are we come to the Sun's hour of rest:
The lights of evening round us shine:
We hymn the Father, Son, and Holy Spirit Divine.
Worthiest art Thou at all times to be sung
With undefiled tongue,
Son of our God, Giver of life alone:
Therefore in all the world, thy glories, Lord, we own.

recur to these archetypes is the only safe or indeed feasible method which the Church can now adopt, because here is a safe, intelligible, and consistent principle, which the Church herself points out. Any other system must infallibly exasperate those controversies which are now distracting our peace, and must induce discussions, which, to all human appearance, may be endless.

In concluding this section it may be observed, that according to the usage in Ireland, till of late at least universal, the metrical Psalm was uniformly terminated by the Gloria Patri: upon a principle analogous to its use after each of the daily Psalms. It is to be presumed that such was the custom in England formerly; since we have the authority of Whiston, that Dr. Clarke discontinued its use in the parish Church of St. James's, Westminster, and that this measure was considered an innovation. How far the Arian and Socinian leaven may have spread, and influenced the timid or the careless, it is impossible now to conjecture. At all events it is surely to be wished, that the use of the Doxology were restored.

SECTION LIV.

OF THE CONCLUSION OF MORNING PRAYER.

¶ *Then these five Prayers following are to be read here, except when the Litany is read; and then only the two last are to be read, as they are there placed.*

¶ *Here endeth the Order of Morning Prayer throughout the year.*

Of these five prayers the last two form in their sentiment a conclusion to the whole office; the others are supplications for the three component Estates of the Realm, the Sovereign, the Clergy, and the People; thus differing in their general character from the Collects; so that the Anthem is fitly interposed between these distinct portions of the Service. This part resembles the final Commemorations in the Breviary, which occupy a like place, but are interpolated with superstitious matter, and have not the same systematic order. To these prayers, which formerly were appended to the Litany, others were added at the last Review, some for occasional, others for stated use. The stated prayers consist of that for the Parliament, to be used during its session, and that for all conditions of men, to be read on the four days of the week when the Litany is not appointed to be said. Universal custom now introduces this latter prayer at the daily Evening Service. But custom is the only authority that can be pleaded in its defence; since the prayer is merely a substitute for the Litany, which was never intended to be read after the third Collect of Evening Prayer. It might just as properly be read in the course of the Communion Service (when separated

from Matins), or at any of the occasional Services, when performed alone. Bishop Gunning, its reputed author, as Dr. Bisse informs us, would never suffer it to be read in the Chapel of his College at Evening Prayer.

The General Thanksgiving is also by universal consent read in this place, but no rubric whatever enjoins its use. In fact, it interrupts the order of the Service. When universal custom has established a rule not plainly contradictory to the Rubric, of course it would be most presumptuous in any but one of the Rulers of the Church to contravene it; but it may be remarked, that when complaints are made of the length of the Service, it will be found that this is occasioned by the intrusion of customs unsanctioned by the Rubric: and surely, if, for the sake of brevity, any omission is to be made, it ought rather to be of something which the Prayer Book has not enforced, than of one which, like the Anthem, is a matter of express injunction.

When the Litany is read, then "the two last" prayers "are to be read as they are there placed:" that is, at the end of the Litany: and the meaning is, that two prayers the same in substance are to be there read. By which it plainly appears, that when the Litany is read, the Morning Prayer ends with the Anthem. For after the Litany we read "Here endeth the Litany," that is, at the end of these very prayers. And the Litany, as will hereafter be shewn, is a separate service. This notion may appear to be contradicted by the concluding Rubric, "Here endeth the Order of Morning Prayer throughout the year." From which it might be argued, that these two prayers form the universal termination of Morning Prayer: and therefore that the Litany is to be considered as a part of that office. Whereas the real meaning of the sentence

is this, "Such is the prescribed form of Morning Prayer, to be used throughout the year according to the directions contained in it; from which it is never to vary;" there being among these directions one, to terminate the morning office, properly so called, with the Anthem on Litany days. The words are not "*daily* throughout the year," which expression might favour the other construction, but "throughout the year," that is, throughout every week of the year, with the accustomed variation on three days in each.

Assuming the propriety of performing Matins and Litany at different hours, it has been a question with some, whether the five prayers after the Anthem ought to be read at the conclusion of Matins. The wording of the Rubric seems to forbid their use. If the Litany is to follow Matins, the custom of the Church has not interpreted this to mean that it is to follow it without an interval of time, but merely, that the Matin Service is to be the first in order, and that it is not to be omitted on Litany days. It does not appear on what principle the interposition of a pause is to justify the use of prayers which are in fact tautological when the Litany is used. It has also been a question, how, on such occasions, the Matin service is to terminate. Clearly with the Anthem, if there be a Choir; with the third Collect, if there be none. And this is analogous to the use of the Breviary, in which, according to primitive use, before Matins were customarily joined to Lauds, a song of praise, the Te Deum, (on days when it was used) terminated the office of Matins. But if this be thought too abrupt, ample licence is given by one of the Rubrics at the end of the Communion Service, to make use of one of the six occasional Collects there placed.

SECTION LV.

OF THE EVENING PRAYER.

¶ *The Order for Evening Prayer daily throughout the Year.*

THE Rubrics of Evening Prayer have been for the most part anticipated in the preceding Section on the Morning Office. Only those, therefore, shall be noticed, which require specific observation.

On the lazy preference given in most Choirs to the Evening Service above the Morning, strictures have been already made. In country parishes, this has been connived at to a great extent: and, in order to meet the degenerate notions of the people, the Morning Service has actually been curtailed, by the omission of the Sermon; and this, with every office that can be transferred, is thrown into the Evening, or as it is vulgarly called, the Afternoon Service. The habits of society, both among rich and poor, have much to do with this; but the habits of the rich ought to be rebuked and withstood by the Clergy; and as to the poor, the rich are to be blamed for that iniquitous overtasking of their bodies, which often renders a total rest, even from Church-going, on Sunday mornings, a matter not of choice, but of necessity. For these and other offences against our poorer brethren, God will call the wealthy of this nation to judgment.

On the evenings of Saturdays, and of those days preceding Holidays which have vigils and eves, surplices are worn in Collegiate Chapels, and in most of those Colleges which have Choirs, there is Choral Service,

although it may be omitted on other days. In Bangor Cathedral, this rule of the smaller Choirs is observed. To this, Trinity College, Dublin, is a notable exception, as is also the Cathedral of St. Patrick, and generally those of Ireland which retain the Sunday Choral Service.

It is difficult exactly to determine what analogy these Evening Services, preceding Sundays and Holidays, bear to those of the unreformed Church of England. The Vigils of the Breviary and of the Prayer Book coincide, with the following exceptions. The Epiphany in the Breviary has a Vigil; we have none. The Purification and Annunciation have Vigils with us, but not in the unreformed Calendar. But the Service for the Vigil, in the Breviary, is not at Vespers. There is a distinct Service for the Vigil from Matins to Nones inclusive, which has Collects, &c., different from that of the Sunday or Holiday which it precedes. Ordinary Sundays have not Vigils, either in our Church or in the Roman, except at Easter and Pentecost. By our Calendar, therefore, the Eve of the Sunday is plainly a different matter from the Vigil.

The Service for the Sunday, or Holiday, is considered in the Roman Breviary to begin at the Vespers preceding. Now the Evening Service which precedes Sundays and certain Holidays with us, resembles the first Vespers of the Duplicia and Semiduplicia of the unreformed system, since on the former, as on the latter, the Collect for the Evening Service is read. The Duplicia in general correspond very much to the Saints' days and other Holidays of the Church of England: and the preceding Evening Service of those days is accounted part of the festival, and is therefore called the first Vespers. But with us, though the Collect for the Sunday is

uniformly read on the preceding Saturday evening, it is not read when the Holiday has no Vigil or Eve. If then an analogy be sought between our observances and that of the unreformed Liturgy, it can only be said, that according to our system, those Holidays which have no Vigils are not Duplicia in the sense of having two Vespers[1]. By many it is supposed that our preceding Evening Service is a modification of the Roman rule, and that it is properly to be considered as a Vigil Service. But the Saturday Evening Service, I apprehend, is at all events rather to be considered as an introduction to that of Sunday. That this Service and the Vigil are not identical is plain from the fact, that Easter Day and Pentecost are the only two Sundays which have Vigils, according to our Calendar.

The want of distinct rules respecting these observances, has caused a doubt in the minds of some Clergymen, whether, in case of a Holiday with a Vigil or Eve falling on a Monday, the Collect for that Holiday is to be read on the Sunday Evening or on the Saturday. That the "Vigil or fast day" must be kept on the Saturday, and not on the Sunday, is plain from the Calendar. But whether this keeping of the Vigil includes the commemoration of the Holiday by reading the Collect, is not so evident. The question must first be solved, whether the Service of the preceding evening is a Vigil Service, or the first Vespers. It is one for which I do not pretend to offer a solution. This much is said, however, to excuse the apparent negligence in the

[1] The Duplicia were so called both from having two Vespers, and from having all the Antiphons doubled, that is, repeated at length both in preceding and following the Psalms which they accompany. The Semiduplicia had two Vespers, but the Antiphons were not doubled.

practice of some, who after all have been influenced by an earnest desire of strict rubrical regularity[1].

The reason for the want of Vigils on certain Holidays is to be found in the usual occurrence of those days during seasons of special rejoicing to the Church. Thus the Circumcision occurs during the octave, and the Epiphany during the season, of Christmas: the days of St. Mark, St. Philip and St. James, and St. Barnabas, usually during the seasons of Easter and Whitsuntide. The three Holidays of St. Stephen, St. John, and Innocents, have obviously none because they are all in sequence, the first following Christmas Day. There is none on St. Michael's Day, because, as Dr. Bisse remarks, the saints entered into joy through sufferings, and therefore their festivals are preceded by fasts: which circumstance is not applicable to the Angels of God. For the want of Vigils on the days of St. Paul and St. Luke, I am unable to assign any satisfactory reason, though some plausible conjectural ones have been alleged, derived from the ancient Breviaries.

While on this subject, it may be as well to notice the difficulty which is generally felt, as to the adoption of any rule with respect to the concurrence of Sundays and Holidays. On this point the Church of England has neither given any direction, nor recommended any principle. The rules of the Breviary are exceedingly complicated, as they must necessarily be, from the multiplication of Holidays of different classes, of which our Church knows nothing. But as far as they are appli-

[1] In the Breviary, when there is this sequence of Sundays and Holidays of equal solemnity, the rule is to make a commemoration, as it is called, of the following Holiday; that is, to perform a part of the Service proper to it, resembling our reading of the Collect.

cable to our festivals, they may be briefly stated as follows.

When a Greater Sunday[1] concurs with a Double festival, (as for instance, Easter Sunday with the Annunciation,) the latter is translated, as it is called: that is, its observance is transferred to the first open day, not being a festival. When a Double festival concurs with a Sunday, (as St. Barnabas's day with one of the Sundays after Trinity) the office for the Double festival is to be performed, the Sunday being always commemorated, that is, the Collect is read, with a certain portion of its proper service. When two Double festivals concur, the lesser yields to the greater, and is translated; as that of St. Philip and St. James to Ascension Day. When a

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[1] The Greater Sundays of the First Class are Easter, Whit Sunday, Trinity Sunday, First Sunday in Advent, First in Lent, Fifth and Sixth in Lent, First after Easter. Of the Second Class; the Second, Third, and Fourth in Advent; Septuagesima, Sexagesima, and Quinquagesima; the Second, Third, and Fourth in Lent. The only distinction between the two Classes is, that of those of the Second Class are only "commemorated," when the Festival of the Patron Saint occurs. Those of the First Class are always performed at length.

The Duplicia are divided into two Classes, the distinctions between which cannot hold in our Church; but those of Second Class yield to the First. Those of First Class retained by us are Easter, Whit Sunday, Christmas Day, Epiphany, the three days before Easter; Easter and Whit Monday and Tuesday; Ascension Day, St. John the Baptist, St. Peter, All Saints. These, with a few exceptions, correspond to the Precum Days, as they are called, at Canterbury, when the Prebendaries read the Morning and Evening Prayers, and the Responses are sung to the Organ. Of the Second Class are the Circumcision, Purification, Annunciation, and the other Holidays retained by us.

The Semiduplicia are all ordinary Sundays, and certain other days of which we have retained none but the days within the octaves of the great festivals.

The Feriæ majores retained by us are the week days of Lent, Advent, the Ember Days, and Second Rogation Day.

Double of the Second Class concurs with a Feria major, or week day of greater observance, (as St. Matthias with a week day in Lent) the latter day is commemorated. And this is the case with us: since during Lent and Advent, and the Ember days (the Feriæ majores), a special Collect is always read.

These rules being founded for the most part on obvious and sound principles, attention to them may be of some use towards establishing a canon, which it would be well that each Collegiate Church should fix, with the authority of the Diocesan, of course due latitude being given to the liberty which the Church of England allows to her members. It would seem fitting, as Wheatly recommends, that all our Lord's Holidays should be treated as Duplicia of the First Class, and regarded with the same reverence as the δεσποτικὰ[1] of the Greek Church, by taking precedence of the Sundays with which they may concur. There is no sound reason why, as in the Roman Church, the festivals of St. Peter and St. John the Baptist should be exalted above the other Saints' days. In order to give some suggestion towards a consistent rule, the following arrangement, liable, of course, to correction, is proposed.

On the concurrence of all Holidays, it is suggested

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[1] These were the Annunciation, Nativity, Presentation, our Lord's Baptism, Transfiguration, Resurrection of Lazarus, Palm Sunday, Crucifixion, Resurrection, Ascension, and Pentecost, two of which, (the Transfiguration, and Resurrection of Lazarus) we do not observe. That of our Lord's Baptism is represented in the Western Church by Trinity Sunday. Fidelius (*vide* Goar, p. 12), enumerates these Holidays in the following verses:

Τὸ χαῖρε, γέννα, Συμέων, καὶ Ἰορδάνης·
Θαβώριον, Λάζαρος. τὰ βαΐα, ξύλον,
Ἔγερσις, ἄρσις, Πνεῦμα.

that the Collect for the day of inferior observance should be read in addition to that of the day. The Apocryphal Lesson should in all cases be postponed to that from Canonical Scripture. In other respects, the whole service of the superior Festival should be performed. In the following Table the Festivals which should have the precedence are given in Roman letters: those with which they can possibly concur, and which yield to them, in Italics.

Advent Sunday, and 4th Sunday in Advent	*St. Andrew and St. Thomas*, respectively.
St. Stephen, St. John, Innocents, Circumcision	*1st Sunday after Christmas.*
Epiphany, Conversion of St. Paul	*2d Sunday after Christmas, and Sundays after Epiph.*
Purification[1]	*3rd Sunday after Epiphany, Septuag. Sexag. and Quinq. Sunday.*
Septuagesima, Sexagesima, and Quinquagesima Sunday	*Conversion of St. Paul. St. Matthias.*
Ash Wednesday	*St. Matthias.*
Sundays in Lent	*St. Matthias.*
Annunciation	*Sundays in Lent.*
Days in Passion Week[2]	*Annunciation.*
Sunday before Easter, and Easter Day	*Annunciation. St. Mark.*

[1] In the ancient Calendar, the Purification was postponed to the three Sundays preceding Lent. But as one of our Lord's Holidays, it would seem to claim a precedence. Those three Sundays, however, were considered superior to other concurrent Holidays, as introductory to Lent, the season specially commemorative of our Lord's miraculous fasting.

[2] The Annunciation, though a high festival, was postponed to these days, because not only would such a joyful feast be incongruous with that season of deepest mourning, but because everything should yield to the commemoration of our Lord's meritorious sufferings. The Breviary, however, makes a distinction between Monday, Tuesday, and Wednesday, and the other days in Passion Week; the latter superseding the Annunciation, the former yielding to it.

First Sunday after Easter - -	*St. Mark, St. Philip and St. James.*
St. Mark, St. Philip and St. James -	*Sundays after Easter.*
Whit Sunday and Trinity Sunday -	*St. Barnabas.*
St. Barnabas, and other Holidays, till All Saints' Day, inclusive	*The Sundays after Trinity.*
Easter Monday and Tuesday[1] -	*Annunciation. St. Mark.*
Ascension Day - - -	*St. Philip and St. James.*
Whit Monday and Tuesday -	*St. Barnabas.*

We now return to the consideration of the Evening Service. And first, it is to be observed, that the introductory part to the end of the Absolution, was not adopted till the compilation of the Scottish Liturgy, in King Charles the First's time; and they first appeared in the English Prayer Book at the last Review. Besides this, the Preces before the Psalms originally wanted the commencing versicle and response, "O Lord, open thou our lips, And our mouth, &c." This was according to the Breviary, in which the "*Domine labia*" is in the Matin office only, the offices of all the other hours beginning with, "*Deus in adjutorium meum intende.*" Our Reviewers having thus studiously assimilated the Evening Service to the Morning, it ought to be the endeavour of Collegiate bodies to follow out the spirit of their provisions, by a similar mode of performance, so that one service should not be less solemn and full than the other. In this respect, indeed, the Choirs of England have

[1] The circumstances attendant on our Lord's Resurrection, seem to require a more special commemoration than the Annnnciation of his birth. The latter was merely prophetical of his coming in the flesh; the former were connected with his actual presence and glorification. In like manner, the supernatural influence of the Holy Ghost on the Church at large, celebrated on Whit Monday and Tuesday, is an incomparably greater object of commemoration than the designation of an individual Apostle.

generally a better system of observance than those of the unreformed Communion. In the latter, the Matin offices are rarely, except in some Convents, performed with the same fulness as the Vespers: indeed, for the most part, the full Choral Service is restricted to Vespers and to the Mass.

The next objects of consideration are the Canticles. The same remark is to be made with respect to them, as to the Canticles at Matins: namely, that the preference is plainly given to the Scriptural Canticles, the Magnificat and the Nunc dimittis, above their permitted alternatives, the ninety-eighth and sixty-seventh Psalm, which are not found in the original Order for Evening Prayer. The same reason, as that before alleged, is to be found for their preference, which indeed is usual, as well in Choirs as in parish Churches: but it is to be feared, on the unworthy ground of their being shorter. The Cantate and Deus misereatur might perhaps be reserved for occasions of great national rejoicing, and for the evening of Easter Day; when the ninety-eighth Psalm comes in with magnificent effect, as a triumphal song, after the fourteenth chapter of Exodus, commemorating the overthrow of Pharaoh and his host, the whole being typical of Christ's benefits; who, by his Resurrection, has at the same time made the waters of Baptism available to us, and has overcome for us our strongest enemies.

With some Choirs, however, noisy Cantates are great favourites, and are performed to the almost total exclusion of the Magnificat. And it often happens, to the disgrace of the Capitular authorities, that the Rubric is altogether overlooked, and the two Psalms performed on the nineteenth and twelfth days of the month. This the Author has often witnessed in St. Patrick's Cathedral, where,

indeed, real ecclesiastical control was greatly wanting, and where the music seemed to be considered a matter altogether independent of rubrical ordinance.

In Marbeck's book, two Chants are given for the Magnificat. The first is, the Gregorian Chant, sixth tone: the second is the eighth tone, first ending, the same as the second Chant for the Benedictus. The Nunc dimittis is set to the fifth tone, (which is the first Chant for the Benedictus,) and to a Chant resembling that of the seventh tone, being the same as Playford's Saturday Chant. The same irregularity prevails, as that already noticed in the structure of the Morning Canticles. Indeed, the reciting note is sometimes altogether omitted, and the melody undergoes so many variations, as plainly to give the idea of a descant, or service. On the subject of Services, nothing remains to be added to what has been already said.

The Evening Service being a compilation of two of the ancient Services, the First Lesson and the Magnificat were suggested by the Capitulum, (which is merely a text,) and the same hymn at Vespers; the Second Lesson and Nunc dimittis, by the Lectio brevis, and the same hymn at Compline.

As to the rest of the Service, no further remarks remain to be made, most of those proper to this section being anticipated in the observations on the Morning Service, except as to the strange irregularity permitted in the Cathedral of Chester, of omitting the Evening Anthem, as a stated rule, on certain days. This, and the shifting the place of the Anthem practised at St. Patrick's, are altogether unjustifiable.

A few words, however, must be said respecting the Evening, or Afternoon Sermon This, till of late years,

was an addition to the Service unknown in most Cathedrals. It has been made at St. Patrick's, in Dublin; at Rochester, and other places. However expedient this measure may be, it is much to be desired, that the real imperfections in those places were first reformed, and the statutes and the Rubric strictly complied with, in some of their most important provisions[1], before anything extraneous to the Liturgy was taken into consideration. The natural impression on the minds of the people must be, that the Evening Sermon, about which the Prayer Book is silent, is a thing of greater importance than those regulations which it strictly enjoins.

But we must not consider the Evening Sermon as a thing contrary to the Prayer Book. It is not enjoined, indeed; but in some places its use has been constant since the Reformation. Thus, the Evening Sermon at St. Paul's, constantly kept up there, has ever been the proper duty of the Residentiaries: the Sunday Morning Sermon being the representative of the ancient Sermons at the Cross, the preachers of which were appointed by the Bishop of London, as the Morning Preachers still are, being altogether irrespective of the Chapter. The Evening Sermon in Exeter Cathedral has been kept up, at least since the Restoration. In the Royal Chapel, we find that in Queen Elizabeth's time[2] the Sermon was originally preached in the afternoon, in order that it might

[1] Such as the appointment of Minor Canons, skilled in the ecclesiastical Chant, and the restoration of the Weekly Communion, at Rochester; and the re-establishment of the Choral Service every week day, and on Sunday mornings, with a stricter observance of the Rubric, and some stated system of residence, at St. Patrick's. But in the former Cathedral so many laudable reforms have been made, that it is impossible not to hope that the others must follow.

[2] Strype, *Ann. Ref.*, book i. chap. xxiii. Anno 1561.

not interfere with that at St. Paul's; the first preachers in the country being generally selected for both duties, which were often coincident on the same day. In many Churches, the Evening Sermon has been kept up since the Reformation: and therefore being a regulation of which the Church has been cognizant, and which the Prayer Book does not contravene, cannot be justly objected to.

But in no parish Church ought the Evening Sermon to supersede the duty of public catechizing, for which, unhappily, the teaching in Sunday Schools is often considered as the substitute; and, for the omission of which, an excuse is found in the time occupied by an unauthorised Sermon. If the one thing is to be done, at least the other ought not to be left undone. From no neglect, probably, has the Church of England suffered more, than from the suspension of public catechizing, and public baptism, in their proper places. But these remarks apply only to parish Churches, not to Choral foundations; except, indeed, in cases where the Cathedral is also a parish Church.

The place of the Evening Sermon depends upon custom. The analogy of the occasional offices would seem to point out the propriety of having it after the Second Lesson, where the Church enjoins the instructive function of Catechizing, and the performance of Baptism, in which office the people are specially instructed by some of the noblest Sermons that man has been inspired to pen. But for this practice no precedent, I believe, can be found.

At Westminster Abbey, the Sermon follows the Anthem, which is performed after the third Collect. To the system there pursued there can be no further objection than this, that by a most irreverent custom,

the Preacher leaves the Choir after the third Collect, and goes to the Pulpit during the singing of the Anthem, as if that was a mere interlude, and not a part of the Service, to which the Capitular Members, if they are incapable of joining in it, ought at least to pay attention. When the Anthem is over, a short Voluntary ought to be played, while the Prebendary moves to the Pulpit. But the miserable desire to economize two minutes, so prevalent in that Church, sets at defiance the plain rules of decency and order. A similar abuse is observable at the Morning Sermon there, as will be observed in its place.

In Queen Elizabeth's time, the Sermon in her Chapel was preached before the Service began[1], as is now the custom in Winchester College Chapel; to which place the Afternoon Sermon, formerly preached for the benefit of the boys, at the Cathedral, has been of late years transferred, through the judicious piety of the present Warden[2]. In most Churches, however, the Sermon follows the Service.

In concluding this section, I will notice a remark made by Heutzner, a foreigner, in his Journey into

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[1] *Ann. Ref.*, vol. i. chap. ix., 1559.

[2] This Sermon was formerly detached, as at the Universities, from any Service. The boys went twice to the Cathedral, first for the Litany, Ante-Communion Service and Sermon, and then for the Afternoon Sermon; besides twice to their Chapel for Matins and Evensong. The hurry incidental to these frequent and inconvenient movements, has been now wisely remedied. The Sermons preached of late in Winchester College Chapel have acquired a deserved celebrity in the Church of England: and it must be the affectionate wish of every true Wykehamist, that these, and all other labours now so zealously pursued in that College for the furtherance of godliness and good learning, may have their full effect, to the benefit, I will not say merely of Church and State, but of Christendom at large.

England, in 1598[1]. He says that in the Queen's Chapel was excellent music, and that the Service scarce exceeded half an hour. This shortness of the Choral Service is accounted for by the fact that the introductory parts were then wanting to the Evensong, and that the Anthems were probably shorter than they are at present. That the Anthem concluded the Service, that is, followed the third Collect, is known from contemporary documents[2]; but it is not clear whether the Prayers for the Queen were not, in other places at least, then customarily read as now. With this statement a document in Strype[3] may be considered at variance; since that states that "the daily Service in the Chancel of the Great Church" (Westminster Abbey) was celebrated according to the order of Her Majesty's Chapel, at the usual hours; that is, upon Sundays from 8 to 11 A.M.; on Wednesdays and Fridays, and other Holidays, from 9 till 11: and on other days from 9 till almost 11: and in the afternoon from 4 till 5, or after 5." This computation must, I think, include the time at which the bells began to chime, which rang probably from half an hour to an hour: otherwise it is impossible to imagine how the daily Service, shorter both in its rubrical appointments and Choral Music than at present, could have occupied so long a time.

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[1] *Retrospective Review*, vol. i.

[2] *Vide* the reference in the last note but two.

[3] STRYPE'S *Annals Ref.*, vol. ii. book ii., Appendix x.

SECTION LVI.

OF THE LATIN SERVICES, AND COMMEMORATIONS IN COLLEGES.

In the Preface to the Prayer Book, concerning the Service of the Church, it is declared, that "though it be appointed, that all things shall be read and sung in the Church in the English tongue, to the end that the Congregation may be thereby edified; yet it is not meant, but that when men say Morning and Evening Prayer privately, they may say the same in any language that they themselves do understand."

Analogous to this declaration is the permission given by the Act of Uniformity to Colleges in the Universities to perform the Divine Service in Latin.

In Queen Elizabeth's time[1], in consequence of a petition from the Universities of Oxford and Cambridge, and of the Colleges of Eton and Winchester, the Queen's letters patent were issued, granting the use of Latin Prayers, declaring how she had also taken care that her printer should print the same in Latin, agreeing with the English Book of Public Prayer; at the same time enjoining that in Colleges to which parishes of the laity were annexed, and also in the rest to which the lay servants and ministers of their Colleges must resort, some reasonable hours should be assigned for these, in which, at least on festivals, Morning and Evening Prayers

[1] *Annals of Reform.*, book i. chap. xviii., A.D. 1560.

should be read, and the Sacraments administered, to the edification of the laity.

The Latin Prayers were formerly read in several Colleges, the English Service being performed at other hours. This custom is still kept up at Christ Church, Oxford, where the Latin Prayers are read without chanting, morning and evening, and the Cathedral Service in English at intermediate hours: except at surplice times, when the whole College attends the Cathedral Service[1]. In the Prayer Books printed for the use of the College, the Canticles and directions for reading the Lessons are omitted; the custom being, at these Latin Services, to proceed at once from the Psalms to the Creed. On Wednesdays and Fridays the Litany alone is read. How far this custom accords with the sixteenth Canon, or with the Act of Uniformity, it may be difficult to determine. The words of that Canon are, "In the whole Divine Service, and Administration of the Holy Communion, in all Colleges and Halls in both Universities, the Order, Form and Ceremonies, shall be duly observed as they are set down and prescribed in the Book of Common Prayer, without any omission or alteration." The Act of Uniformity limits the Latin Service "to the Morning and Evening Prayer, and all other Prayers and Services prescribed in and by said Book," (*sc.* of Common Prayer). But then, in a preceding passage it

[1] Upon this subject the Author has but very insufficient information. He never saw the Latin Prayer Book authorized by Queen Elizabeth, nor does he know how far it coincides with that of Christ Church, which cannot be procured out of the College, and which he had but once an opportunity of looking at, before Divine Service, in the Choir of the Cathedral. The whole subject of this paragraph is one well deserving the attention and discussion of Ritualists.

expressly says, "that no Form or Order of Common Prayers, Administration of Sacraments, Rites or Ceremonies shall be openly used in any Church, Chapel, or other public place of or in any College or Hall in either of the Universities, the Colleges of Westminster, Winchester, or Eton, or any of the others, than what is prescribed and appointed to be used in and by the said Book[1]." It is possible that these passages may refer to the more public English Service only; and that the Latin Service, long allowed by authority, may not come within the rule. But this seems very doubtful. At all events, if curtailed modes of Service be allowed, at certain times of the day, these should never be considered as the substitutes for the full Offices of the Church. In Trinity College, Dublin, where a curtailed form of early Morning Prayer was statuteably performed, a disgraceful rule was introduced a few years ago, of omitting the regular Morning Service, performed at a later hour. This irregularity, the sanction for which was supposed to be found in a statute of modern injunction, was checked by the authority of the Visitor.

A like apparent irregularity prevails at the early Service in the Queen's Chapel Royal, where one or both Lessons are omitted.

At the end of the Latin Prayer Book of Queen

[1] It may be said, that the Act of Uniformity is not an Act of the Church. But it was passed while Convocation was sitting; was confirmatory of their Acts, and of the authorized practices of the Church, as the University Sermons, &c. It was auxiliary to the authority of the Church: and therefore stands upon a far different ground from modern Acts of Parliament affecting her interests, which are passed without an opportunity being afforded to the Clergy to give a legitimate and regular assent. But more will be said on this subject when we come to consider the State Services.

Elizabeth[1] was a form for the commemoration of Benefactors, to be read at the end of every term in Colleges. It began with the Lord's Prayer. Then Psalms 144, 145, and 146. Then the Lesson, Ecclus. iv. 44. These ended, a Sermon. Then Benedictus. Then these Versicles:

Min. The just shall be had in everlasting remembrance.
Ans. He shall not be afraid of evil tidings.
Min. The souls of the righteous are in the hands of God.
Ans. Neither doth any torment trouble them.

Then a Collect, giving thanks for Benefactors.

This form is substantially that which is still observed in most Colleges on the commemoration days of their respective founders: the usual Services being performed, with the substitution of the Psalms and Second Lesson now mentioned, and with the addition of the Versicles, and of the Collect, to those prescribed by the Prayer Book. In Choirs, the responses on those days are usually sung to the Organ. This custom is one which has so markedly and continuously received the sanction of the Church of England, that it cannot be deemed irregular: nor can it be rightly considered as being censured by the sixteenth Canon. Those, however, who may object to it, ought on much stronger grounds to object to the four Services appended to the Prayer Book, the observance of which rests upon a much more slender authority, as will be shewn hereafter.

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[1] Bishop SPARROW's *Collections*.

SECTION LVII.

OF THE LITANY.

THE whole texture of the Litany confirms by internal evidence the historical testimony of its Oriental origin. Bishop Cosin says, that Litanies were wont to be said in the celebration of the Lord's Supper. In all the principal Services of the Greek Church[1] a form of continued supplication, resembling the Intercessions in the former part of our Litany, constitutes a conspicuous feature. Thus, after the seven commencing Prayers at Vespers and the introductory Psalm which follows them, one of these occurs, and after the Psalms a shorter form. The same system is pursued at the Morning Service. The longer Litany is styled the μεγάλη συναπτὴ. The Liturgies, that is, the Communion Services, of St. Basil and St. Chrysostom, have Litanies like those at Matins and Vespers, bearing out Bishop Cosin's remark.

To show the correspondence of these with our's, a specimen of the great Synapte follows:

"In the peace of the Lord let us pray. *Lord, have mercy upon us.*

"For peace from above, and the salvation of our souls, let us beseech the Lord. *Lord, have mercy, &c.*

"For the peace of the whole world, the stability of the holy Churches of God, and the concord of all, let us beseech the Lord. *Lord, have, &c.*

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[1] *Vide* Assemann, and Goar. The whole chapter on this subject in Mr. Palmer's most learned *Origines Liturgicæ*, deserves the closest attention. See also the Preface to Bishop COSIN'S *Devotions*.

"For this holy house, and for those who enter therein with faith, reverence, and the fear of God, let us beseech the Lord. *Lord, have, &c.*

"For our Bishop N., the reverend Priesthood, the Diaconate which is in Christ, the whole Clergy, and the people of the Lord, let us beseech the Lord. *Lord, have, &c.*

"For this holy habitation, and for every city and country, and for those who in faith dwell therein, let us beseech the Lord. *Lord, have, &c.*

"For temperate weather, abundance of fruits of the earth, and mild seasons, let us beseech the Lord. *Lord, have, &c.*

"For those who travel by water or by land, for those who are sick, in trouble, and in captivity, and for their salvation, let us beseech the Lord. *Lord, have, &c.*

"For our deliverance from all tribulation, wrath, and need, let us beseech the Lord. *Lord, have, &c.*

"Succour, save, have mercy and keep us, O God, of thy goodness. *Lord, have mercy upon us.*"

The other Litany somewhat resembles this, having the same recurring response, *Lord, have mercy upon us.* The beginning of this second Litany has some resemblance to the Invocation in the Western form.

"Almighty God, the God of our Fathers, we pray thee hear us and have mercy upon us. *Lord, have, &c.*"

The response of the people or Choir does not, it is observable, form a part of the sentence, as in an intercession; and each suffrage of the Deacon is rather a bidding of prayers, than a prayer. The superstitious invocations with which these Litanies conclude, are not universally found in the ancient Litanies, and are justly held to be interpolations.

The germ of the present Litany was introduced into the Western Church by St. Ambrose, or by Mamercus, Bishop of Vienna, A. D. 460, and was enlarged by Gregory the Great in 600.

It is believed that the Litany was first adopted as a processional Service in the year 400. Gregory the

Great, two hundred years after, in the time of a great pestilence, instituted a service called the Septiformis Litania: a Procession to different Churches, composed of seven companies of clergy, of laymen, of monks, of virgins, of married women, of widows, and of children.

The processional performance of a part of the Litany, beginning and terminating at certain suffrages, is still kept up in the Roman Church, as it was in the English Rituals before the Reformation. This peculiar feature has ceased, as a general authorized practice, since the Reformation. However traces of the old custom may be found. Thus in 1561, on St. George's day[1], a passage already cited informs us, that the members of Queen Elizabeth's Chapel went in procession through her Hall, singing, "O God the Father of Heaven." And in the thanksgiving at St. Paul's in 1547 for the victory at Musselburgh[2] there was a "procession" in English with the Te Deum. This was probably a Litany.

The Litanies in the Roman and English unreformed Church were said on Easter Eve, St. Mark's Day, the three Rogation days, and Wednesdays and Fridays in Lent: and on some occasions were of greater length than on others, and were performed by different orders of Ministers, according to the seasons: sometimes preceding Mass, and sometimes preceded by the Penitential Psalms or Psalms of Degrees.

The Litany of the Church of England, as well in its structure, as in its use, has borrowed from both the East and the West. It is used on Wednesdays and Fridays, as was the Lenten practice of the West, and its Sunday

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[1] *Annals of Ref.*, vol. i. page 23, A. D. 1561.
[2] *Life of Cranmer*, vol. i. book ii. chap. iii.

use is in conformity to the Oriental prayers resembling it, which are found at the beginning of their Communion offices. As for its matter, it is a most careful, luminous, and comprehensive collection of the scattered treasures of the Universal Church; contained in the Oriental originals of the Apostolical Constitutions, the Liturgies of Jerusalem, Constantinople, and Cæsarea; the Western Rituals of the Roman and Ambrosian rite, the African Liturgies of St. Mark and of St. Cyril, and in the ancient English Litanies of York and Sarum.

From these various sources a well-proportioned structure has been raised, which fully merits the eulogy of Bishop Cosin, who speaks of the Litany "having been lately brought into that absolute perfection, both for matter and form, as not any Church besides can show the like, so complete and full;" so that "needs must they be upbraided either with error, or somewhat worse, whom in all parts this principal and excellent prayer doth not fully satisfy."

For the purpose of illustrating more fully the propriety of its regular Choral performance, I would desire to justify this remark of Bishop Cosin, by exhibiting its general structure, and showing in what particulars it has improved upon the ancient model, afforded by the Western Church.

The Litany consists of two distinct parts, between which there is an obvious difference in their structure, and mode of performance. On the mode of performance observations will be made in the following Section. As to the structure of the first part, which extends to the end of the Kyrie Eleison preceding the Lord's Prayer, it consists of six divisions.

The first is the Invocation, in four distinct clauses,

of the Blessed Trinity; each clause being answered by the people or Choir, in the same words as the Minister.

The next is the Deprecation; of which the first suffrage, (taken from an Antiphon in the ancient offices at the end of the Penitential Psalms) is of a peculiar construction: being, like the Invocation, a perfect sentence in itself; the response of the Choir, "Spare us, good Lord," being neither, as before, the repetition of the whole sentence, nor, as in the following suffrages, an essential part of it, necessary to complete the sense. As this clause deprecates the punishment due to our sins in general, assigning the shedding of Christ's blood as the meritorious cause of forgiveness, so, in the following clauses, deliverance from the particular sins which provoke his wrath, and call for his divine expiation, is implored. These clauses, as well as those throughout the Obsecration and Intercession, are sentences completed by the Choir, after the Oriental manner, in one uniform response.

The Deprecation is followed by two sentences, closed by the same response as before, which are called the Obsecrations, calling upon our Lord, by the efficacy of all his gracious acts, to deliver us: forming thus an Epanodos to the initiatory sentence, "Remember not," &c.

Then follows the Intercession, or general prayer for all estates of men, for the wants, whether political or religious, temporal or spiritual, of the whole Church, and of the particular branches of the same.

The whole is concluded by two remaining divisions: the first being an invocation of the Son of God, the second of the Holy Trinity. Here again, an Epanodos takes place in this part of the Litany, upon which

Dr. Bisse has justly remarked, that "all these petitions, from the beginning of the deprecations to the end of the intercessions, are directed to the Son, the second Person in the Trinity, as the true and proper object of our worship; which appears from these expressions, *Spare thy people, whom thou hast redeemed with thy most precious blood: By thy holy incarnation, by thine agony, &c., Good Lord deliver us,* and so likewise, *We beseech thee to hear us, Good Lord;* so in the close, *Son of God, we beseech thee to hear us; O Christ, hear us.* And then, as the Litany began with the Trinity, going on to the Son; so at the close, from the Son it returns again to the Trinity, again saying, *Lord, have mercy upon us,* &c."

As the concluding Invocation, or Kyrie Eleison, resembles the commencing Invocation in matter, so does it in the manner of its recitation; each of the three clauses being repeated at length by Minister and Choir successively, not as in Morning and Evening Prayer, where they are each said but once.

The second part of the Litany begins with the Lord's Prayer. This part again has four subdivisions, of a character essentially different from any in the former. Each of these subdivisions has a versicle interposed: namely, "O Lord, deal not with us after our sins," with its response: the Gloria Patri: and "O Lord, let thy mercy be shewed upon us," with its response. These versicles and responses are distinguished from the other suffrages by having the words "Priest" and "Answer" prefixed; (except in the Gloria Patri, which wants the word "Priest," but has "Answer,") and by being each a verse from the Psalms, or that hymn which always accompanies Psalmody, hemistichally recited. The first subdivision consists of the Lord's Prayer: the second of

two Prayers like Collects, (the latter being a verse from the 44th Psalm,) each of which, instead of Amen, has a response, a sort of Antiphon, taken also from the 44th Psalm. From the occurrence of the Gloria Patri here, I cannot but think that these prayers and responsals, or Antiphons, peculiar in their structure to this part of the Litany, are vestiges of the Psalmody which anciently accompanied the Litanies: as in the Roman Greater Litany, where the 69th Psalm is used[1]. This is confirmed by the use of the earlier Prayer Books, where the Gloria Patri was repeated as in the Psalms; not as now, by verse and response[2].

As before observed, the occurrence of the Gloria Patri in the Responsoria Brevia of the Roman offices indicates a like vestige of Psalmody, which formerly was used in these places.

The third subdivision consists of suffrages and responses, different from the versicles. They each form a complete sentence: the part of the Priest and people not being necessarily continuous. They are not taken from the Psalms, and are special addresses to our Saviour.

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[1] The Roman Litany, on Rogation days, begins with the *Exurge Domine*, and is followed by the Psalm *Deus auribus*.

[2] Bishop Sparrow gives a different reason for the adoption of the Gloria Patri here. "Here in the Litany, it is said in a way somewhat different: for after that the Priest and people have, in the supplications aforegoing, besought God that he would arise, help, and deliver them for his honour, the Priest does collect-wise sum up this, praying, that by such deliverance all glory may redound to God the Father, Son, and Holy Ghost; the people answering only *Amen*, as it were after a Collect, and continuing kneeling, because both this, as it is here used, and other parts of the Litany, before and after, are matters of humble supplication, and so most fit to be tendered to God in that posture." The use of the Gloria Patri here was, at the time Bishop Sparrow wrote, after the manner noticed in the text.

They are printed in a different manner from the versicles; the people's part being distinguished from the Priest's solely by a variety of type. This subdivision, which is again peculiar to the Litany, is taken from the part of the Salisbury Litany used in the Rogation Days in time of war, where they were not said alternately, but repeated each at length by both the Ministers and Choir, like the Invocations.

The last subdivision comprehends the Collects and prayers, analogous to the conclusion of the larger Western Litanies.

The Versicles of the Litany thus accurately discriminate the several characteristic changes: and their function in this respect is analogous to their frequent use in the Breviary, and to that of the ecphonesis in the Orienta forms, being generally an announcement of a change in the form of prayer.

Such is the outline of our Litany. It remains to shew how it has improved upon its archetypes.

1. In the Invocation, the words "Miserable Sinners" have been added, in the true spirit of the Reformed Liturgy of the Church, which in all her services lays a due stress upon the sinfulness of man's nature.

2. The unjustifiable and superstitious invocation of Saints is omitted; a practice which Walafridus Strabo[1], as Bishop Cosin remarks, confessed to be a novelty. These invocations were carried to such an extent, as to form the great bulk of the unreformed Litany. The injunctions of Cromwell, in 1538[2], prescribe the omission "in the processions of the '*ora pro nobis*' to so many

[1] *De Rebus Ecclesiast.* Cap. de Litaniis.
[2] Strype, *Eccl. Mem.*, vol. i. chap. 42.

saints; whereby they had no time to sing the good suffrage, '*Parce nobis, Domine, Libera nos, Domine.*'" Indeed, these suffrages were considered as matters of very inferior moment.

3. The ancient Anthem, "Remember not," is adopted into this part of the office. Its propriety here has been already shewn.

4. In the suffrages which follow, to the end of the Intercessions, the Church of England has in so many ways improved upon the ancient models, as almost to be justified in claiming the character of an inventor. She has reduced to a far more regular sequence and order the topics adopted from ancient Litanies. This order varies very much in the old English Litanies of Sarum and York from that of Rome: but neither can be compared in this respect to that which we now use. And instead of interposing a response between each particular prayed for, or deprecated, according to the Occidental method, she has followed the example of the Oriental forms, by uniting a number of topics into one suffrage. By this method, not only is the rhythm immeasureably improved, but the moral effect is heightened; the causes, progression, and consequences of each particular sin, are strikingly classified; the saving benefits of Christ are brought into awful juxta-position; and the exigencies of the Church Universal, and of each individual member of the same, are grouped together in such an orderly method, as to assist the memory, keep up the attention, and impart that due discrimination so essential to healthful piety.

But the wisdom of our Reformers is most eminently shewn in the additions they have made to these suffrages. Thus, they took from the Oriental and African rituals,

the following particulars, not to be found in the Western Litanies: namely, the petitions against plague, pestilence, famine, and battle; the prayer for the Sovereign, that God may be her defender and keeper; that for the strengthening of such as do stand; for the succour of those in tribulation; for travellers; for forgiveness of enemies. From the Ambrosian Missal, and other Western forms, the prayers for the Royal Family; for unity, peace, and concord; for increase of grace; for those who have erred and are deceived; and for the grace of God's Holy Spirit. While they have added what are found in no other rituals, namely, prayers against hypocrisy and envy; against sedition, privy conspiracy, and all that is contained in that particular clause; the obsecrations, by our Lord's temptation, agony, and bloody sweat; and that most awful clause, which places in juxta-position the time of tribulation, and the time of wealth[1].

Again, from the Roman Litany they have adopted two petitions omitted in the unreformed offices of England; those, namely, for the increase of the fruits of the earth, and for true repentance. While on the other hand they have retained some which are peculiar to the ancient Church of England. And it is interesting to observe that in this respect the Litanies of Salisbury and York give evidence of a more acute and penetrating sense of subtle and corroding sins, and a more internal character

[1] "It also deserves serious consideration, that, in enumerating the most critical periods of our being, the 'time of our wealth' is represented as more alarming than the 'time of our tribulation,' and as inferior in awfulness, only, to the hour of death, and to the day of judgment. A most awaking comment on our Lord's declaration; that 'it is a hard thing for a rich man to enter into the kingdom of Heaven.'"—Bishop Jebb, *Practical Theology*, vol. i. p. 60.

of devotion, than that of Rome: the evidence we may believe, of that germinant spirit of Reformation, which at a very early period had taken root in the Church of England. Thus, while the Roman Litany had a prayer, omitted both in the unreformed and reformed English offices, for the humiliation of the enemies of the Church, it had no mention of some particulars enumerated in that of Sarum: namely, blindness of heart; vain glory; the hour of death; the petition for "an heart to love and dread thee;" and the prayer for the fatherless; nor did it contain the prayers found in the Litany of York, against pride and deadly sin, and for forgiveness of sins, negligences, and ignorances.

The conclusion of the first part forms, as before observed, an Epanodos to the commencement. This feature is more strikingly exhibited by the omission of the introductory Kyrie Eleison, found in the unreformed Litanies, which is there redundant.

Having thus endeavoured to show the structure of the Litany, an object which on reflection will be found far from irrelevant to the peculiar tenor of this work, let us now proceed to consider the method of its Choral performance.

SECTION LVIII.

OF THE FORMER PART OF THE LITANY.

¶ *Here followeth the* LITANY, *or General Supplication, to be sung or said after Morning Prayer upon* Sundays, Wednesdays, *and* Fridays, *and at other times when it shall be commanded by the Ordinary.*

THE word "here" is demonstrative, as in the announcement of the Lessons, indicating that which follows. That it does not denote the order of sequence, is evident; since otherwise the Litany ought to be said or sung immediately after the Athanasian Creed, next to which it is placed in the Prayer Book.

The Rubric places "sung" before "said;" hereby, as Dr. Bisse remarks, giving a preference to singing over saying. As will be presently shewn, the Litany is expressly adapted for singing: and therefore it is most absurd to discontinue its musical performance in Choirs, where the Responses to Morning and Evening Prayer are sung, as at York.

It was sung when first used in the Reformed Church of England. "On the 18th day of September, 1547," Heylin relates[1], "the Litany was sung in the English tongue in St. Paul's, between the Quire and the High Altar, the singers kneeling half on the one side, and half on the other." It was more frequently sung in ancient times than now. Thus, at the Consecration of Archbishop Parker, "the elect of Chichester having

[1] *Hist. Ref.*, p. 42.

exhorted the people to prayer, betook himself to sing the Litany, the Choir answering[1]." In the same Archbishop's regulations for Eastbridge Hospital, it is directed that the children there educated should in the Hospital Chapel three days in the week sing with a loud voice the Litany[2]. At the Convocations in old times it was sung[3], whereas it is now simply read. And at the Coronations of our Sovereigns, as at that of King George III.[4], it was sung by two Bishops, the Choir making the Responses to the Organ. This practice was discontinued at the last three Coronations, and the ancient Church of Westminster, at the celebration of the greatest national solemnity, was disgraced by the adoption, in this respect and in others, of the modern Parochial mode.

It is to be said after Morning Prayer. That is, the Morning Prayer is to be the first in order of time: but nothing warrants us to suppose that the Litany is to be read in immediate sequence. On the contrary, the strongest authorities exist for the dissociation of the two Services, when expedient. Thus, at Archbishop Parker's Visitation, in 1560[5], Matins were to be done in the Choir by eight o'clock: and then, there is a direction for the Litany to be sung at a later hour, when all should have been placed in the Choir. The Universities perform it at stated times as a distinct Service, Matins having been said at an earlier hour in the College Chapels. It

[1] *Life of Parker*, book ii. chap. i.

[2] *Life of Parker*, App., book iii. No. 58.

[3] As at the Convocation of 1562. *Life of Parker*, book ii. chap. xii.

[4] *Vide* the Chronicle of DODSLEY's *Annual Register* for the year 1761.

[5] *Life of Parker*, book ii. chap. ii.

is also a separate Service at Convocations. At Coronations it begins the ceremonial, preceding the Communion. It frequently in like manner precedes the office of Confirmation. In the Cathedrals of Winchester and Worcester it is so used, as it was formerly in Merton College, Oxford, and in other places, as Canterbury. The fifteenth Canon enjoins the reading of the Litany on Wednesdays and Fridays, in all parish Churches, making no mention of the Morning Prayers. And the very nature of the Service, and the known use of an analogous form in the Eastern and Western Churches before the Communion, and as a separate Service, confirms the ancient and approved examples of the Cathedrals and Choirs above mentioned, and the opinion of some of our Ritualists, as to the rightfulness of the practice. Nothing can be argued from the practice of our parish Churches in this respect. Convenience, or what is esteemed such, in some instances, and a love for unvarying monotony in others, has very generally caused the junction of the Services. That their dissociation would be inconvenient in most country Parishes, is evident. But the argument is not against the lawfulness of combining the Services, but for the lawfulness of separating them.

In the former Section the precedent for its use on Sundays, Wednesdays, and Fridays, has been stated. The other times when it may be used, rest of course with the Ordinary, who in this instance, as in that of the Lenten prayers, has an absolute discretion. The Litany has long been used as a distinct Service in the Chapel of the Archbishop of Canterbury at Lambeth, on certain public days. Instances have occurred of its being enjoined on the Rogation days, as by Cox, Bishop of Ely,

in 1559[1], when it was employed in a procession, and followed the Psalm, *Benedic anima mea.* Its adoption on the Rogation days would be in strict accordance with ancient precedent, and with the peculiar character of the season. As it is, though the Rogation days are mentioned in the Calendar, no stated service is assigned to them.

As the structure of the former part of the Litany differs from the latter, so does its mode of performance, in regular Choirs, as regards the place, the ministers, and the music to which it is set. These particulars now remain to be considered.

First, then, as to the place. A distinct place for the performance of the Litany is intimated by the letter of the Prayer Book, in a rubric of the Commination Service: "The Priest and Clerks kneeling (in the place where they are accustomed to say the Litany) shall say this Psalm." This intimation is borne out by the injunctions of the Sovereign at different times, the testimony of Ritualists, and the practice of the Church.

The injunctions of Queen Elizabeth[2] direct that "Immediately before Communion the Priests and others of the Choir shall kneel in the midst of the Church, and say or sing plainly and distinctly the Litany in English with all the suffrages." Again, those of King Edward, and of Queen Elizabeth, in 1559, direct it "to be sung in the midst of the Church before the Chancel door, at a low desk, anciently called the falled stool."

Playford's book records that "upon the usual days that the Litany is appointed to be sung, it is sung by

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[1] *Ann. Reform.*, vol. i. c. 17.

[2] SPARROW'S *Collections.*

two of the Choir in the middle of the Church near the Bible Desk," as now at St. Paul's. To these authorities many more might be added.

As to the practice of the Church, it has been already seen, that when originally performed at St. Paul's, it was sung between the Choir and the Altar; that is, exactly in the same place as at present, at the eastern end of the stalls, at the commencement of the Presbytery.

This was in accordance with the ancient practice of the English Church, since the Sarum Processional directs it to be said in the midst of the Choir: and the Roman, on Rogation days, before the Altar.

It is still performed at the Cathedrals of St. Paul and Lichfield, at Magdalen College, and perhaps elsewhere, at the extremity of the stalls. Formerly, it was so read at Christ Church, in Dublin: but the Faldstool had been many years disused there, on the insufficient plea that the Choir is too narrow to admit of its use without inconvenience. At Canterbury, York, Lincoln, and Oxford, the Faldstool is placed nearer the west door, but in all cases in the midst of the Choir, facing eastward. Exeter Cathedral, and New College, and possibly other places, retain the Faldstool. That it was more commonly used formerly, is inferred from the well known frontispiece to Sparrow's Rationale, which evidently represents a parish Church. Whether it ought to be near the Altar, or in the midst of the Congregation, has been a matter of dispute. Our Cathedrals sanction both positions: and this is a question for the Ordinary to decide, as shall best conduce to edification. It is placed eastward of the Lectern at St. Paul's, which seems a better position than that of Lincoln, where the Lectern is near the Altar, and faces the Faldstool.

The Faldstool, according to the best precedents, ought to be a low desk, merely high enough to kneel at: not like the Eagle at Canterbury, which is improperly used for the Litany, contrary to all Choral precedent in England.

Our Ritualists agree that this posture of saying the Litany is adopted from the passage in Joel, which speaks of the Priests, the Ministers of the Lord, when making their special Litanies for the sins of the people, weeping between the Porch and the Altar.

Next, as to the Ministers by whom it is to be performed. The regular Choral use assigns this to two of the inferior Clergy. Bishop Sparrow says, that the Litany used to be sung by Deacons, in Collegiate Churches and Chapels. Playford and Low both mention two of the Choir. This is in accordance with the use of the Greek Church, which assigned the Synaptè to the Deacons. The Sarum Litany, used on Wednesdays and Fridays, and on Rogation days, and in the procession of peace, is directed to be sung by two Clerks of the second form; and the Roman Litany is assigned to two Clerks.

The former Litany is regularly sung at St. Paul's by two Minor Canons, and at New College by two Chaplains. But at Lichfield and Exeter an apparently anomalous custom prevails, of assigning it to a Priest and a Lay Vicar, and at Lincoln to two Lay Vicars. This latter custom seems to have been more prevalent formerly than now. In the Cathedral of Lincoln, two Laymen still chant this part of the Litany; at Lichfield and Exeter, a Priest and Lay Vicar are associated in this duty: a Priest in all instances performing the latter part, which begins at the Lord's Prayer.

This anomalous custom is apparently justified by

ancient formularies. In the Sarum Processional, the Ministers of this Service are usually called Clerks of the second form: and the Septiform Litany, used on Easter Even, is appointed to be sung by boys: so that it was clearly not restricted to the Clergy. And in our ancient Choral books, as those of Playford and Low, it is expressly said, that the Litany is sung by two of the Choir. But none of these directions imply a restriction to, or a preference of Laymen. Under the term Clerks of the second form, were included Deacons, as appears not only from the ancient constitution of Cathedrals, as stated in a former section, but from the rubrics of the Ritual of Sarum itself: since the Quinquepartite Litany is there directed to be sung by five Deacons of the second form. The mode of performing the Septiform Litany cannot be urged as a precedent: since this was an office peculiar to one special season, not the permanent Litany of the Church; and the seven boys by whom it was repeated in the Ritual of Sarum were the representatives of one of those seven classes of the people by whom respectively it used to be sung on days of solemn humiliation in ancient times. And as for the notices in our Choral books, it is evident that the inferior Clergy are comprehended under the term Choir: indeed, in Playford, the word "Priest" is prefixed to the suffrages which follow the Invocation. Against the singing by laymen most of our Ritualists have strongly reclaimed: and though Dr. Bisse shows that it is not irregular, (being, indeed, contrary to no rubric) yet his argument is rather an apology, than an approval[1]. The

[1] I give Dr. Bisse's words:—"Now though this practice may seem to have a wrong appearance, when Priests are present, and for that reason hath been abridged in these later days; yet in vindication of

allocation of the Litany to Deacons is plainly the most primitive custom: the analogous Service in the old Liturgies being assigned to that order. Though it be true, as Dr. Bisse states, that the former Litany in its very structure, is a more strictly congregational form than the prayers at Matins and Evensong, so that the Ministers in its performance are rather Precentors or ὑποβολεῖς, (prompters, or suggestors,) yet there seems no reason why the ordained Minister of the Church should not lead in this congregational supplication: nay, the whole analogy of our Service, and all our notions of propriety are repugnant to the practice of giving the lead in any act of prayer to Laymen, and actually assigning a subordinate place to the Clergy, who then merely respond with the Congregation. But when the solemn nature of the supplication is considered, as comprising the most awful invocations of her God which

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the Church, which admits of no irregularity, it is proper to show this offence to be grounded on a mistake. For in the present case, the voice of the singer, whether ecclesiastic or laic, is to be considered not as of a Priest, but precentor, *vox præcurrens*, going before, and leading on the Congregation; which in general Confessions, as well as supplications or Litanies, has been allowed. Insomuch that in the Confession in the Communion Office, surely the most solemn, and upon the most solemn occasion, the old rubric directed it to be said either by one of the Communicants in the name of the rest, or else by the Minister himself. In both cases, the Priest becomes as one of the congregation," &c. . . . "But further, in the Litany, the several deprecations and intercessions contain each but one petition, though divided in such a manner as separately to be said between the Priest and people in parish Churches, or sung between the Chanters and Choir in Cathedrals. Now the petition being but one, though thus distributed, it imports not which begins, or which ends. And the old objection has been the reverse of the present, that the petitionary part has been allotted to the people; though without its correspondent it cannot indeed be called a petition."

the Church has framed, and prayers of the deepest urgency, and most comprehensive fulness, it seems a most lamentable perversion to continue a custom, which is after all founded upon ambiguous usages and directions, and which the religious feelings of the sober-minded must naturally resent. The very idea of the Litaneutical supplication is frustrated; that of the Priest, the Minister of the Lord, weeping between the Porch and the Altar. The position is preserved, but not the ministration itself. If the Deacons are permitted to perform this part of the Service, the permission is to them a privilege, of which they ought not to be deprived. But even were the license to laymen to perform it clearly recognised by the Church at large, still nothing would prevent those in orders from undertaking this subordinate duty, and thus removing the scandal which certainly has ever attached to this strange practice. The Priest Vicars and Minor Canons, as before observed, represent the Deacons of the primitive Church. And thus at St. Paul's the former Litany is properly sung by two Minor Canons; at Christ Church, in Dublin, by the Junior Vicar: the Senior Vicar in the latter place performing the concluding part. However, should any good reason really exist for the practice now reprobated being kept up at Lincoln Cathedral, none at least can be found for the irreverent mode of its performance there, where it is often sung with a coarseness and want of feeling which totally impair the effect of the Service[1].

[1] Till I heard the Choir at Gloucester, I imagined that the acme of irreverent and careless chanting was to be found at Lincoln. At Gloucester half the words of the Psalms were inaudible: I doubt whether they were uttered at all. It is said the Service is better performed on Sundays. However that may be, I have been most unfortunate in my week-day experience.

One of the Litanies on Easter Even in the Church of Sarum was sung by five Deacons. On the Rogation days, if concurrent with double Festivals, three of the Superior Clergy officiated at this Service. Our Cathedrals might well take a hint from this practice, and assign the Litany to the Canons, should any be found competent to chant, on the greater Festivals of Easter and Whitsunday, and on Christmas Day, when the latter falls on a Litany day.

The Music to which the Litany is usually sung is a very ancient Chant, almost identical, in the Invocation at least, with that appointed for use on the Rogation days in the Roman Processional, and that found in the Salisbury Ritual for the Procession of Peace, and other times. It is supposed to be as ancient as any Chant possessed by the Western Church. The Litany is not found in Marbeck: since it had been published many years before, in the reign of Henry VIII., adapted to the ancient notation by Archbishop Cranmer. The original is to be found in the Library of Brasenose College, Oxford; and it essentially corresponds with that in general use in our Choirs.

This notation is dissimilar in principle to that of the versicles and responses. The latter are constructed upon a certain rule, which varies the cadences, as before shown, according as the terminating word consists of one or more syllables. But the music of the former Litany is a regular Chant, in its structure exactly resembling that of the Psalms: and in its mode of recitation following in some instances the Western use of chanting the Psalter by verses, in others, the Oriental use by hemistichs. The Invocation, for instance, and the suffrage, "Son of God: we beseech thee to hear us," are sung throughout like a

verse of the Psalms: the suffrage has a colon in the middle to mark the Choral pause; there is the middle and the final cadence, and the recitation in each division. In the other suffrages, the Ministers sing the first hemistich: the Choir the second, as in the responses, "Good Lord, deliver us," "We beseech thee to hear us, Good Lord." While in the concluding suffrages, "Lord, have mercy upon us," an abbreviation of the Chant is used.

The structure of the Litany, as shown in the preceding Section, is fully carried out by the choral performance. Thus, the Invocation, and Kyrie Eleison, which is parallel to it, as also the clause, "O Christ, hear us," are successively sung, in the same notes, by both Ministers and Choir. And here it is in place to remark upon an abuse tolerated in some Churches; the simultaneous recitation of these parts by Priest and people, like the Confession, Creed, and Lord's Prayer. This practice impairs the whole rationale of the service, and the express letter of the Prayer Book, in which the same words are repeated in a different type, to show as distinctly as possible that the people or Choir are not to begin their part till the Minister has finished his. It would be quite as correct to repeat the words, "Good Lord, deliver us," while he is reading the suffrage which precedes them.

In this respect the usage of the reformed Church of England is different from what it used to be formerly, and is still in the Church of Rome. Thus, in the Procession for peace, in the Salisbury Ritual, and in the Greater Litanies of Rome, each suffrage throughout, with its response, is said, like the Invocation, successively by Minister and Choir, should the procession be long: if otherwise, the responses are made as with us; except in the Invocation, where, "Have mercy upon us" is sung as

a Response. In the Litany performed after Mass on the second Rogation day, the Sarum use prescribes the repetition of "Kyrie Eleison" after each Invocation and Suffrage: a custom obviously of Oriental derivation. How much more consistent and beautiful our order is, it is unnecessary to show.

In the Invocation, the Salisbury Chant is somewhat more simple than the Roman, as its cadence is on the minor third, followed by the key note, without the intervention of the sharp seventh, which, according to the use of the Roman Ritual, all the English Choirs retain. The first part of the Chant does not, either in the use of Rome or Sarum, terminate as with us upon a tone above the reciting note, but returns in the last syllable to that note; except in instances where such words occur as "Michaēl," "Gabriēl," &c. This is analogous to the peculiarities already observed in Marbeck's arrangement of the Canticles, which is derived from a frequent practice in the use of the ancient Gregorian Chant.

The use of Winchester, which is followed by that of St. Paul's, Exeter, Bristol, and other places, sings the word "miserable" upon four short notes, the first and last syllables being on the sharp seventh of the key, the intermediate ones upon the minor third below. The first of these notes is an interpolation: and the consequence is, that the solemn cadence of the ancient Litany is converted into a melody, which, if not deliberately performed, has the effect of a turn. The use of Westminster, which, in the rejection of the first sharp seventh, is conformed to the exemplar of Cranmer's, Playford's, Low's, and Day's Litanies, recognises the accented, not syllabic method, the last six syllables being deliberately sung to the three notes of the cadence.

The suffrage, "Remember not," being peculiar in its structure, would seem to require a different mode of notation from those which follow. It is a sentence complete in itself: the reciting pause is marked in the middle by a colon, and it is finished by a full stop. The words "Spare us, good Lord," are rather an abbreviated repetition of the preceding petition, than a response; the sentence being complete without it. I suspect the proper mode of the recitation of the clause itself would be to sing it to the entire Chant, as the Invocation: the Choir reiterating the second part of the Chant in the words which follow it. For this, however, no authority exists in any of our Choirs: except in that of York: where, in the Litany presently to be mentioned, (altogether different from those in common use,) this method is adopted with respect to the clause in question.

The Chants for the "Propitius esto" and "Parce nobis Domine," in the unreformed Litanies, are different from those to the corresponding suffrages in the English form.

The Bristol use differs from all the others in singing all the Responses from "Spare us, good Lord," to the end of the Intercession inclusive, upon one note, harmonized: the former part of the Chant, however, sung by the Ministers, being varied as usual.

The Ministers' part, throughout the Litany, after the Invocation, is uniformly chanted in all Choirs which follow the ancient form, with a cadence more varied than that used in the first part of the Chant; that is, between the recitation and the final note, (which is a tone above the key note,) it interposes the sharp seventh and minor third below. The ancient form is different, falling only a semitone, and ending on the second, and

major third above. The ancient Response, "Te rogamus audi nos," resembles ours, but falls to a fourth below. It is to be remarked, that in this Response, Tallis has varied altogether from any known authority.

With respect to the two suffrages at the end of the Litany, a peculiarity is to be remarked in Tallis, which some have considered an irregularity. By his arrangement, the whole clause, with its Response, "O Lamb of God, that takest away the sins of the world, Grant us thy peace," is said throughout first by the Minister, and then is repeated at length by the Choir, like the Invocation. And so with the corresponding clause which follows. Now the structure of this part of the Litany seems to vindicate the propriety of this arrangement. All the other clauses, from "Son of God" to the end of the Kyrie Eleison inclusive, are repeated exactly as the Invocation, not as Versicle and Response; and there seems no reason why these clauses should be so recited as to interrupt this order. The pointing of the Prayer Book is certainly against this method: nor have we any authority for it in the earlier editions, or in Cranmer's Litany. However, it apparently exhibits a principle which it is interesting to observe. The music of these clauses was taken by Tallis from the ancient Agnus Dei formerly used in the Communion Service: to which that given by Marbeck bears some resemblance, in its general idea.

The Bristol adaptation of the Agnus Dei is in strict conformity to the punctuation of the Prayer Book: since the Minister's part is sung to the entire Chant, the reciting colon following the words, "O Lamb of God," evidently prescribing this method, which, however, is followed by no other Choir.

Other adaptations of the Litany, in occasional use according to the unreformed rituals, as the Roman one for Easter Eve, that of Sarum for St. Mark's day, &c., have not been transferred to our Choirs. In later times there have been very ornate musical arrangements of it made, as by Mozart, &c., which altogether impair its character.

Those in use in the Churches of our Communion remain to be mentioned. In Christ Church, Dublin, the ancient method, now many years superseded by the Winchester mode, was to chant the former Litany upon one unvaried note throughout. In York Cathedral an admirable Litany, attributed to a composer of the name of Wanless, was in use till within the last half century. It was composed upon the bass of a Chant commonly attributed to Purcell, but apparently much older than his time, and most solemnly harmonized. This interesting composition, which narrowly escaped destruction in the fire of 1829, has long been disused, and is now almost forgotten. The Litany in that Church is at present read, as in parish Churches. Nor is this the only mutilation which the Choral Service has there sustained.

In a publication by Day, in 1565, the Litany, as far as the Lord's Prayer inclusive, is harmonized. The tenor part is nearly identical with the melody of that commonly in use[1].

The famous Litany of Tallis, one of the most perfect pieces of harmony in the world, is based upon that in common use. The Priest's part throughout,

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[1] This fact was pointed out to me by one whose friendship is an honour, the Rev. J. C. Crosthwaite, Dean's Vicar of Christ Church, in Dublin.

with the exception of the Agnus Dei, and Kyrie Eleison, is exactly the same: but the Responses vary considerably. Nothing can be more deeply religious than the effect of this sublime composition. The proper times for its use are the great Festivals, when, like the Responses, it is sung to the Organ, as far as the Lord's Prayer, where Tallis's adaptation terminates. It is now used (without the Organ) every Sunday in Christ Church Cathedral, in Dublin. But it is to be doubted whether it is fitted for constant use: and it seems most consistent with the practice of the Church of England to reserve these more solemn and prolonged strains for the great Festivals.

Most Choirs have harmonized the ordinary Litany, as the Responses, either by traditional custom, or, as at Durham, by the special care of some known musician. At Lichfield, the Litany, as often as it occurs, is accompanied by the Organ, being set to a harmony of the ordinary Chant.

Tallis's Litany, with some modifications, has been adapted to Latin words, and been constantly used on certain occasions, in the University of Oxford; as on the Friday preceding each term. Formerly it was also sung in the Chancel of St. Mary's[1], by the Choir, two Priests chanting the Suffrages, on every Saturday in Lent, the congregation being formed by the determining Bachelors. But this latter custom has been altogether forgotten, and even in its terminal use, the Litany has

[1] This is related in the Preface to a collection of Cathedral Music by Clarke, Organist of Trinity College, Cambridge, in the last century. He also mentions the resumption of the chanting of the Prayers and Responses at New College, in Oxford, through his influence.

suffered mutilation, since the Suffrages are no longer chanted by the officiating Clergymen, and even the Responses are but meagrely sung. So little indeed was the sustentation of solemn Liturgical observances regarded, at least some few years ago, that, to my surprise, I have found even resident members of the University altogether ignorant of this custom, when I mentioned it to them. But now that the growing piety of the members has required the revival of the terminal Communion at St. Mary's, it is surely but reasonable to expect that the accompanying Services may be restored to their original fulness. The dignity of the University does not consist merely in intellectual exercises, in feasts, processions, or commemorations[1]: and if "Dominus illuminatio mea" be her real sentiment, the true principle of her strength, it becomes her to set forth his glory, by the most solemn outward manifestation.

The Latin Litany, as before remarked, is no longer sung at Convocations: on which occasions the Bishop of Salisbury, as Precentor of the College of Bishops, was expected in ancient times to officiate.

It remains to offer a few words on the mode of recitation, whether in saying or singing the Litany. These must simply consist in again referring to the punctuation of the Prayer Book, which in this part of the Service is done with particular care. For instance, a due attention to the semicolons, especially in the clauses of the Deprecation and Obsecration, will bring out the peculiar beauty and force of the grouping already alluded to: thus,

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[1] Why has the University condescended to give such a secular and operatic character to these Commemorations, while she has altogether laid aside the solemn observance of the Act?

lightning and tempest, two cognate visitations, are so defined, by this particular stop; so also plague, pestilence, and famine; so also battle, murder, and sudden death. The neglect of this rule, in which every schoolboy ought to be versed, is much too frequent; in Choirs especially, where the general principle seems to be to make the recitation as monotonous as possible, and to sacrifice everything to the cadence.

SECTION LIX.

OF THE LATTER PART OF THE LITANY.

¶ *Then shall the Priest, and the people with him, say the Lord's Prayer.*

THIS Rubric, added at the last Review, is confirmatory of the ancient practice of the Church, which, as before observed, assigned the performance of the latter part of the Litany to the Priest or Superior Minister. The usage of Christ Church, in Dublin, in this respect, has been already noticed. In Lichfield and Lincoln, &c., the Priest here officiates. And at Oxford and Cambridge, on those days when the Litany is performed before the University, the Vice-Chancellor, if in orders, reads the Lord's Prayer, and the remaining parts. The rationale of this whole division is different; the petitions of the Priest being complete in themselves, and more resembling (but with characteristic differences) the general tenor of the Morning and Evening Prayer.

As in the style of this division of the Litany, so in the mode of its Choral recitation, there is a marked difference from that which precedes. The Litany chant is discontinued; and the rest is sung with the ordinary cadences, upon the same principle as that which regulates the versicles and responses of Matins and Evensong. Hence it is, that the harmonized Litanies of Tallis and Day, and that for the use of York, terminate with the Kyrie Eleison before the Lord's Prayer. And in the old Dublin Litany, sung upon a monotone, thus far, the usual cadences were in this place resumed.

The Lord's Prayer is now universally chanted upon one note. In Lichfield, a custom is observed, very proper in itself, as marking the change, of chanting it some notes lower than the preceding supplications. In Playford's book, it is sung a fourth below: and then in the remaining part of the service there is a rise of a minor third above the key note. This is also the Lichfield mode. In Low's book also there is a direction to say the Lord's Prayer "either in the last single tone, or four notes lower." Marbeck has the same cadences on the two last clauses as are found in the former occurrence of the Lord's Prayer after the Canticles at Matins. In Day's Litany a feature occurs altogether singular; namely, the setting of this prayer to a harmonized melody, resembling the Litany Chant. This is an imitation of the manner in which the Lord's Prayer was formerly sung in the Communion Service; and it much resembles the arrangement which is found in Marbeck's Communion office.

As to the remaining versicles, suffrages, and responses, but few remarks remain to be made. In the first place, in the old English Litany, published in Henry VIII.th's reign, and also in Playford and Low, the prayer, "O God, merciful Father," is terminated without the cadence which is now usual in Choirs. A distinction thus seems to be made between this prayer, which is like a Collect, and the following suffrage, "O God, we have heard with our ears," which is more like a versicle, and is intoned as such, being, I apprehend, a vestige of Psalmody. In the next place, the Gloria Patri is set to a great variety of cadences: according as it was regarded at different epochs, as a versicle and response, or as a verse, like that in a Psalm. Thirdly, the principle upon which the cadences are generally made, is violated in so many

instances, by documents of the best authority, as to induce a belief that this was done intentionally, and that the old rules, which after all were merely conventional, were not intended to be rigidly observed. Thus the cadence after "O God, we have heard," &c.,[1] as given in Cranmer's Litany, which is wrong according to the

[1] In Mr. Dyce's edition of the noted Prayer Book, these apparent irregularities have been corrected. But I must beg to express a doubt whether this correction is advisable, for reasons which are stated in the text. The originals of our Choral service ought to be jealously preserved from alteration, especially where passages occur which are confirmed by ancient documents. While on the subject of this Prayer Book, I cannot in honesty abstain from some strictures which a closer perusal of it obliges me to make, and which I do with real regret. It is a great disappointment to find that a book so beautifully and expensively got up, and so long expected, has failed in giving a faithful exhibition either of the ancient originals, or of the actual practice of the Choirs. The Editor has relied too much upon his own judgment, and has ventured to modify the original, and in his adaptation of the old chant to our present Prayer Book, to introduce in some instances a notation practically unknown to our Choirs. For instance, the chants for the Canticles are not given to each verse, and thus one of the most interesting features of Marbeck is lost. The Intonation of the Preface, instead of being on one note, as in Marbeck, is set to a melody. The cadences of the Minister's part in the Intercessions of the Litany are simplified in a manner for which there is no precedent (except possibly some very obscure one) in our Choirs. And then, the introductory sentences of Morning and Evening Prayer, and the Exhortation, are set to varied cadences, for which there is no authority whatever; and the grave cadence, unknown to our Choral responses, is used. I heartily hope that no Dean or Head of a College may authorize the adoption of such an innovation. The Editor ought to have given his originals faithfully, as far as they are adapted to our present Service, and as to those parts which were inserted or altered since Marbeck's time, he ought to have adopted the best usages of the most authoritative Choirs. As it is, the book is imperfect as a document of ancient practice, and is unfit for an exemplar to any modern Choir. We have no right to act upon our individual judgments in introducing choral principles unknown to the reformed Church of England.

ancient rules, is supported by Playford and Low, and by the uses of St. Paul's and Exeter. The same authority gives also an irregular accent in the suffrage; "O Son of David, have mercy upon us," which is supported by Westminster, and "O Lord, let thy mercy be showed upon us," which is supported by Bristol. The Bristol use, indeed, varies very considerably from most others, and disregards the usual rules. For example, in the suffrages, "From our enemies defend us, O Christ," and those which follow, one cadence is uniformly adopted throughout for the Priest's part, and another for the Choir. But I suspect there may be a good principle in this. The suffrages here are essentially different from the versicles, and therefore ought properly to be chanted in a different way, so as to shew that they are not hemistichs, but independent sentences; an object which is attained by the Bristol use. It is to be remarked, that these suffrages are repeated for the third Rogation day in the Salisbury Processional, are there each repeated, first by the Minister, then by the Choir, and are all set to the same melody, not to the usual intonations. In fact, I very much doubt whether the ancient principle of the versicles and responses is a sound one, and whether it is well adapted to the genius of the English language, however it may be to the Latin. The versicles and responses ought apparently to be so arranged as to give the idea of an hemistichal Chant, like the melody of the Litany. A different principle should regulate those of the Litany. Not that I would by any means recommend the disuse of the ancient responses: quite the contrary. But I would infer from what has been said, first, that the uses of the different Cathedrals ought to be religiously retained, and preserved from any alterations which a

deference to the ancient principles may suggest, as it is very possible that their supposed irregularities may in fact be the assumption of some new and sound principle: in the next place, that those composers ought not to be condemned, who, like Dean Aldrich, have set the latter part of Tallis's Latin Litany to music on a different principle from that of the ancient notation, for occasional use.

Besides these harmonies of Aldrich, the latter part of Tallis's English Litany has been harmonized of late by various hands. I may mention in particular an admirable adaptation of his harmonies by the Rev. Mr. Finlayson, of Christ Church in Dublin.

Before concluding this section, it may be observed that the setting of the clause, "Favourably with mercy hear our prayers," contains a curious evidence of the changes which have taken place in the pronunciation of the concluding word. In the ancient books it has the cadence proper to a dissyllable, as it was formerly pronounced, while in the uses of Winchester, Durham, and Westminster, that proper to a monosyllable, as it is now sounded, is observed.

The final cadence of the prayers on the semitone below, used in many Choirs, is not found in the old books, but is fortified by the authority of the Sarum use, where it is of frequent occurrence.

SECTION LX.

OF THE COMMUNION SERVICE.

¶ *The Order of the Administration of the Lord's Supper, or Holy Communion.*

We now approach the most solemn part of divine worship, towards which all the others tend as to a centre, and which was held in such high reverence by the ancient Church, as to have assigned to it more peculiarly, if not exclusively, the title of Liturgy. The Communion is eminently the Church's song of praise, accompanying her highest act of Faith. In it she more especially acknowledges the present influences of Christ among his people, and in songs taught her by those angels who glorify Him in heaven, commemorates not only his sacrifice once offered, but the everlasting triumph over death which was its consequence, and that eternal life, which He communicates through the Holy Spirit to the Church; and which, in the full assurance of faith, she here seeks in a more peculiar manner through the ordinance of his own institution. This seeking for his special grace being in itself an act of praise and thanksgiving, and of most perfect commemoration, has therefore been from ancient times called the Eucharist. And though prayer and confession rightly find their place in the office, yet these are but preparatory acts, and subordinate to that joyful confession of Faith, and that expansive voice of hope, which predominate throughout.

It is difficult, in an essay like the present, to enter upon any discussion respecting even the circumstantials connected with these holy mysteries, without an appearance of irreverence, and of a profane intrusion into holy ground. Yet while it is my desire to confine myself as closely as possible to these circumstantials, I would fain hope that fair consideration may be had of the religious object of this work, which throughout has endeavoured to shew how the subordinate but important particulars of external worship may best be ordered according to the will of the Church, and therefore towards the edification of man, and the glory of God. As to the high doctrines involved in the Communion Service of the Church of England, let me be allowed to say this much, (more would be out of place,) that it is my desire neither to exceed nor to fall short of what she has expressed in her Articles, Catechism, and Liturgy: neither, on the one hand, coldly regarding this holy rite as a mere commemoration, nor, on the other, perverting into a gross and idolatrous superstition that primitive and Catholic belief of a mysterious influence then specially present, which baffles all human speculation, and the attempt to define which is dangerous, as infallibly leading to one or other extreme of error.

But by those even who take the very lowest view of the Holy Communion, the awfulness of the rite itself, its preeminence above all other religious exercises, and the imperative obligation of its observance, enjoined by a divine command, are fully confessed. To all religious minds, therefore, it must be a matter of the deepest shame and reproach, to reflect into what neglect it had fallen, during at least the past and preceding generation.

How subordinate a part was assigned to this service is a matter of notoriety; and the effects of these fearful neglects are bitterly felt by those whose place it has been to revive among the people a sense of this their most bounden duty and service. As respects our Collegiate foundations, the very desuetude, in so many, of the Choral voice of praise in this place, gives an intimation but too significant of the subordinate regard paid to that rite, the full and frequent celebration of which was one chief end proposed in the establishment of a numerous body of Clergy and Ministers. Thus the Nicene Creed is often left unsung, because men's apprehensions, enfeebled by the apathetic training of later times, have been unable to understand how the confession of God's Name, attributes, and acts, is a song of praise, a Te Deum, a Gloria Patri in another form, and how its peculiar position in the Communion Service exalts it to a character more specially eucharistic, as the Western Church for above eight hundred years had practically held. And alas! those two angelic hymns, the Sanctus and Gloria in Excelsis, which surely, of all others, require the voice of the holiest music, are all but universally abandoned to a mode of recitation, adapted only to the most humble sanctuaries, and to the most penitential occasions. To the inexcusable disgrace of our Chapters and Colleges, it has been forgotten that the members of our Choirs, whether lay or clerical, are living stones of the Temple, are Ministers of sacred things, and have an interest in every part of the Ritual, as members of Christ's body, and as the examples of his people. The ways of Sion do mourn because none come to her solemn feasts: and no wonder that the Church's voice is hushed, on the very occasion when of old her heart and tongue made

the fullest and most joyful confession unto salvation, since her Ministers themselves have actually repressed and discouraged the weekly approach to the Table of the Lord. I speak nothing new. The scandal is notorious. And if some of the Chapters and Colleges of late have awakened to their duty, it is a fact palpable to the whole Church of Christ, that others have obstinately clung to their inveterate neglect of the explicit statutes of the Church, and still deliberately offend against the plain and obvious common law of Christianity.

That part of the Communion Service, which from the indevotion of later times is enjoined to be kept up as a small remembrancer of the weekly communion, is so performed in many places, as to be popularly considered a mere appendage to the Morning Service, a conclusion to a more essential and edifying office. Thus the performance of that part of the Liturgy preceding the Sermon is commonly spoken of as "reading the Commandments:" as if the recitation of these, (a mere accident, no essential part of the Service) were the chief object for which the Ante-Communion was retained. Whereas the true intent of this regulation is, the keeping up, in some degree, a weekly remembrance of the sacrifice and death of Christ, of the table of the Lord, of that rite the celebration of which ought to be the principal religious act of every Lord's day; the impressing on the minds of the people at once a sense of their neglects, and an intimation of the Church's charitable desire. But this end is frustrated, as far as man's dull ingenuity can devise, in many parish Churches, as will hereafter be shewn, when the Holy Table comes under consideration.

It is plain from the very nature of the case, that no

part of Divine Service ought to be celebrated with greater Choral fulness, than the office of the Holy Communion. And when the spirit of primitive devotion has returned to us, so it will be practically acknowledged. If the use of music be in any case allowable, all arguments in its favour have tenfold cogency when considered in connection with this Christian feast. All evidence is for it, whether the example of the Jews in analogous rites be sought, or the example of our Lord at the institution of his perfective rite, or of his Apostles, or of the Church Universal. The Churches of the Roman Communion, in this respect, have gone into an opposite extreme from ourselves. I merely speak of their usages as regards the Choral music. For as to frequency of the communion of the laity, (if that can be called real communion in which the cup is withheld,) the Church of England far exceeds them. And in their Mass, they have perverted the feast of the faithful into a vicarious sacrifice offered up, and for the most part, received for them, by the Priest. But they so far act upon a right principle, that the full majesty of ritual observance is specially bestowed upon the most eucharistic Service of the Church, in so far as it is a commemoration; for such alone, upon the most charitable construction, can one of our Reformed communion consider the Mass to be to the great body of the people. They have however, as remarked just now, gone into an extreme. Even in places where the other offices are performed in the most rigid simplicity of the Gregorian Chant, the Mass is accompanied with all the most modern resources of harmony and melody, forming a complete and glaring contrast to the ancient music of the Church, and both in this respect and in the performers, exhibiting a character

essentially secular and even theatrical[1]. Now we have within ourselves the means of restoring a due ecclesiastical gravity to this neglected office, if we would but recur to the originals which yet remain among us, and would consult the true spirit of our Liturgy.

Although, however, the Communion Service ought to have the pre-eminence in the manner of its performance, as it has in its intrinsic solemnity, less remains to be said upon its Choral details than upon those of the subordinate Services. The character of its music is more uniform. In our office there are but two Versicles and Responses, namely, those before the Preface, called the Sursum Corda. The Chant does not enter into our stated Communion Service, neither the Introit, Gradual, or Tract of the unreformed office being now retained. There is no prescribed Anthem. With the exception of the Responsals after each Commandment, and the Glory customarily sung before the Gospel, the music is set to Christian Hymns, those three already mentioned, the Creed, Sanctus, and Gloria in Excelsis. These are sung in the same manner as the Canticles in the Morning and Evening Prayer, and being set for the most part by the same composers, the observations made upon the Canticles in our former sections will apply to the Communion Hymns. There is, however, this difference between

[1] Any candid inquirer may see the growth of this secular Style in the foreign Masses of the seventeenth century. Even in times before, the Latin Services were infinitely more intricate than those of the English Ritual. We have nothing so secular as the Masses of Haydn and Mozart. How any unprejudiced mind can regard the High Mass of the foreign Churches, which has degenerated into a mere spectacle, as more impressive or religious than our Communion Service, when administered with common decency, even in its simplest form, I am at a loss to conceive.

them, that unlike the Canticles, the latter are in no instance adapted to be sung, as the Psalms, to alternate Chants. The practice of the Western Church has ever been to sing them to variable modes, or varieties, (as our older Church musicians term then) not to the fixed modes, or canto fermo, to which the Psalms were set. It is therefore an unauthorized innovation, contradictory indeed to the provisions of the Prayer Book, to divide these hymns by the colons proper only to the Psalms, Canticles, and the Athanasian Creed, and to sing them to common chants, as I have observed in some recent Manuals. Such an arrangement is in direct opposition to the character of this part of the service, and one with which the structure of the Hymns themselves is altogether inconsistent.

Reserving for their proper place observations upon the specific Rubrics, it is now in place to remark upon the music usually performed before the Communion Service. I do not say, between the Morning Service or Litany and the Communion, because the usage of those places must be taken into account, where the Services are performed at separate hours, on the holidays especially which are not Litany days, and on which, consequently, the Communion Office commences by itself at a later hour.

In King Edward's first Book, the Introit, of ancient use in the Western Church, was prescribed to be sung. This, however, for a reason not now discoverable, was omitted in the subsequent editions, and there is no rubrical direction for the manner in which the Office is to be ushered in. Wheatly has remarked upon an ambiguity in the old Rubrics as to the use of the Introit. One Rubric directs the Clerks to sing it before the Lord's Prayer: another directs the Priest to say it after the

Collect for purity following the Lord's Prayer. It may have been intended that in Choirs the former method, in other places the latter should be observed. In Marbeck's book, a Chant for the Introit is given, the same as that for the Psalms, but without any Intonation. In this respect the English use is more simple than that of the foreign Churches, in which the Psalms of Introit have an intonation both in the first and second parts, and are sung in a more ornate manner than at the other Services. The Introit, according to the use of these Churches, is properly an Antiphon preceding the Psalms that are chanted before Mass. Of this Antiphon the Church of England never retained any vestige.

In Clifford's book, published shortly after the Restoration, it appears that a Voluntary preceded the Communion Service at St. Paul's. Shortly after this time, the custom arose, now universal in Choirs, of singing a Sanctus in this place: St. Paul's, Westminster, and Canterbury were the first to adopt it[1]. To this there can be no objection, the Sanctus here having a peculiarly solemn effect, and its use being contrary neither to the Rubric, to the rationale of the Service, nor to primitive and Catholic custom. But then its adoption here ought not to supersede its choral performance again in its proper place. There is as much propriety in the repetition of the Sanctus as of the Gloria Patri. It may, however, be remarked, that the Sanctus set to music by Rogers, of very general use, is not exactly the same hymn as that

[1] Hawkins's *History of Music*, vol. iii. p. 351. He mentions that there was in his time a Voluntary between the Services at the Temple Church, but at no other in London. It is confidently hoped that the best precedent in every choral usage may now be set by the newly-established Choir of that Church.

which occurs in the Communion Office, since it is thus amplified, "Heaven and earth are full of the majesty of thy glory:" the words "of the majesty" being interpolated. Care ought to be taken how this setting of the hymn, without the proper alteration of the words, is introduced after the Preface.

In parish Churches, a Metrical Psalm is usually sung in this place, and very properly. It is suggested, that as a Psalm of a more penitential character is best suited for performance before the Litany, so before the Communion, ought it to be in a more eucharistic strain, with special reference to the Festival. The words ought not to be varied too frequently, but such a limited selection made as may be readily familiarized to a plain or unlettered congregation. This consideration is the chief obstacle to a practice, in itself commendable, which some clergymen are disposed to adopt, that of selecting such a part of the metrical version as may correspond to the ancient Introit for the day. It is possible, indeed, that the desuetude of the Introit may be assignable to this cause.

A practice has of late been adopted in a London Church[1], which to the Author has appeared very affecting and appropriate, as marking in a most significant manner the distinction between the Services, and the unity of the Communion Office. A total silence is observed for some

[1] The Chapel in Margaret Street, Cavendish Square. This is the only Church in London where the full Communion Service is sung every Sunday. It is a reproach to Westminster and St. Paul's that the piety of an individual should have done more, in an humble and unendowed sanctuary, for the solemn service of God, than has been attempted by either of the rich Collegiate Foundations of the capital: his being a voluntary labour of love; their neglects being transgressions of the Church's express commands. This sentiment, however, is one which that excellent individual would be the very last to express.

minutes at the conclusion of the Litany, and the precursory Sanctus does not begin till the officiating Clergyman has gone within the Communion rails. This is certainly in strictest accordance with the ancient usage, which prescribed the singing of the Introit to begin when the Clergy had entered the Septum, or enclosure of the Holy Table. It is to be wished that some such practice were adopted in our Choirs; or that at least a low symphony were played till the Clergy had approached the Altar rail, when the Sanctus might begin. No regulation or prescriptive usage of the Anglican Church opposes such a practice; and in all such matters, indifferent in themselves, it never can be wrong to adopt those methods which tend best to edification.

SECTION LXI.

OF THE HOLY TABLE.

¶ *The Table, at the Communion time, having a fair white linen cloth upon it, shall stand in the Body of the Church, or in the Chancel, where Morning and Evening Prayer are appointed to be said.*

THE Rubrics preceding this regard the pastoral office, not liturgical ministration, and therefore do not come within the scope of this treatise.

Much controversy has arisen of late years as to the designation of the Communion Table. By some the use of the word Altar has been regarded as the badge of a party: but most unjustly; since either word has long been indifferently employed by many, according to the practice of our best and soundest divines. The exclusive adoption of either designation might indeed justly incur the suspicion of party feeling. The Author, therefore, must claim the right which the Church has plainly conceded, of using either term, taught as he has been from childhood to do so, by the example of those who, long before the controversies of the present hour began, kept to the true via media of the Church of England. That the terms Holy Table and Altar were interchangeably used from the most ancient time, is a matter of notoriety; and though Origen and others declared that Christian men had no Altars, it is plain from the context, that they meant the heathen sense of the word only, since material sacrifices make no part of the Christian worship. Though the Common Prayer Book does not now retain

the word Altar, yet it is employed in the Coronation Service; a ceremonial to which the fullest sanction of the Church has been given, by the presence of all the Estates of the Realm at its celebration, and which, therefore, is a coordinate authority with the Prayer Book on all matters in which ritual principle is concerned. An Altar, considered in its literal sense, is properly a table on which offerings are made: and on the Christian Altar there are oblations of alms, and of bread and wine, on which the blessing of God is implored to sanctify them to our spiritual good[1]. Still, as the word Table is alone used in our Communion Service, it shall be for that reason here most frequently employed, the word Holy being prefixed to it, as in the Rubric after the Offertory.

The wording of this part of the Rubric may appear ambiguous: but it is explained by the provisions of the eighty-second Canon, which directs, that when the "Holy Communion is to be administered, the Table shall be placed in so good sort within the Church or Chancel, as thereby the Minister may be more conveniently heard of the Communicants in his prayer and ministration, and the Communicants also more conveniently and in more number may communicate with the said Minister." This license has been rarely, if ever, acted upon. Happily for the Church of England, our Ordinaries have deemed fit to let the Holy Table remain in its ancient place, hallowed by the precedent of ages, and by the universal practice

[1] So thought Bishops Sparrow, Patrick, and Taylor. The two former were among the revisers of our Prayer Book, and therefore their authority has great weight. This fact should be borne in mind, when we find Bishop Sparrow using the word Altar, as he continually does, and asserting the lawfulness of having the Morning Prayer, Litany, and Communion, at different hours.

of the Church. Were the numbers of our Communicants what they ought to be, hinderances indeed might exist to the present universal arrangement, in some Churches, from the intervention of a belfry, or solid screen, as at St. Mary's, at Oxford, and lately at Stratford-upon-Avon. But these barriers ought to be removed; and then, if the proper management of the voice were attended to as it ought, very few Churches indeed would present any real impediment to the regular performance of this service. And it is to be earnestly hoped that no attempt may be made to disturb an arrangement which accords with our best associations, and with the unvaried usage of the universal Church in ancient times.

The restoration by Archbishop Laud of the Holy Table to the position which it now uniformly occupies, and which all ancient precedent prescribed, is well known. To this no more than a passing allusion need be made. It should, however, be borne in mind, that the strict requisitions of that Prelate were merely endeavours towards a restoration of a prescribed order, which had been infringed during a most innovating and careless age; and he well knew the importance of order and strictness even in matters of subordinate detail; matters which in every age of the world have exercised an influence over the best feelings, nay, even the religious faith of men [1].

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[1] The removal of the Altar at Salisbury from its ancient place in the Choir to the end of the Lady Chapel, in the last century, has been justly censured. The consequence is that the Holy Table occupies the most obscure, instead of the most conspicuous place in the Church. To remedy the practical inconvenience of the position, the Ante Communion Service is performed at a Table placed in the old position, which is not however a Communion Table, since the Offertory is not

At other times, the eighty-second Canon directs the Table to be covered with a carpet of silk, or other decent stuff thought meet by the Ordinary of the place, if any question be made of it. It may be remarked, that while the white linen cloth is to be "upon it," the carpet is to "cover it." Whence it may be inferred, that the linen cloth need only extend over the horizontal surface, while the ordinary covering is to reach to the ground. And this is in accordance with the best precedents. There is no authority for the practice now frequently adopted, of leaving the stone or wooden front and side of the Altar exposed; nor are the precedents which may be urged from the practice of the unreformed Church (which, however, cannot outweigh the Canon) of great antiquity[1]. As to the controversy respecting stone or wooden Altars, the Author must express at once his unwillingness and inability to enter into it. The general usage of the Church of England favours the wooden table; but the sanction of some of our Bishops has allowed the alternative; and the historical evidence appears doubtful. It is, however, to be hoped that no principle may be considered as involved by the adoption of either.

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made, nor the elements consecrated upon it, but upon the real Altar in the Lady Chapel. It is to be hoped that this anomaly may be remedied, and that the Chapters of no other Cathedral may be tempted to follow this wretched precedent.

[1] The want of such a covering at Westminster Abbey and New College Chapel, has the effect of making the stone Altars in those places hardly distinguishable from the Altar Screen, at a little distance.

SECTION LXII.

OF THE PLACE AND MINISTER OF THE COMMUNION SERVICE.

¶ And the Priest standing at the North side of the Table shall say the Lord's Prayer, with the Collect following, the people kneeling.

WHATEVER license may be given to the Ordinary to change the place of the Holy Table, during the administration of the Communion, no license whatever is given to the Minister by the letter, and I will add, by the spirit of the Prayer Book, to say any of the prayers of that Service, even on non-Communion days, in any other place than at the Holy Table itself. All the Rubrics imply and suppose the use of the Table. And I cannot see why there is not as strong a ground for violating the Rubric directing the weekly use of the Ante-Communion Service, as for transgressing these. It may be said, indeed, that the Canon sanctions the removal of the Table at the Communion time only, and therefore that it is not only physically impossible in many places for the Minister to read the Ante-Communion in the Chancel, but that he has no option to do otherwise than read it in the desk, if he is to be heard. To this it may be answered; it is far from clear whether the Church contemplates the non-administration of the Holy Communion on Sundays, except as an unhappy accident. She fixes, indeed, the minimum of days on which it may be administered in parish Churches, but she has named no maximum: she has not even limited it to Sundays and Holidays. On the contrary, our best

Ritualists have held that the theory of the Church is to give an opportunity at least to all, every Sunday[1]: and the Communion Service is to be read to as far as a certain place, to terminate there, should no persons have signified their intention of communicating. On the supposed physical impossibility, remarks have been already made. These causes are much fewer than are generally imagined. As to the plea often urged, that in long Chancels the Minister is not seen, this can apply to a part of the Congregation only: and in large Churches, there is no position whatever where he can be visible to all: besides, the Church has laid a stress upon his being heard, not upon his being seen.

But whatever necessity may in some few instances exist, for reading the Ante-Communion from the desk, it is in all instances to be deeply deplored. There is, perhaps, no one external practice, next to irreverence or apathy, which is more repugnant to all Christian precedent, and which has more injured the real edification of the people, as keeping out of remembrance the Table of the Lord, the recollection of his death, and the special obligations of the Sunday Communion, in which the devotion of the faithful ought mainly to consist. A thousand times more is lost to the cause of edification by the non-observance of this significant ceremony, than is gained by the more audible recitation of the Ante-Communion prayers. A feeling is often the exponent of a principle: and the strong feeling of repugnance which many have avowed, and in which the Author fully participates, to the practice adopted in many places where there can be no possible excuse for it, is based upon a principle,

[1] Upon this subject, see Bishop Beveridge's inestimable Sermon on the Necessity and Advantage of frequent Communion.

which is connected with the vital interests of Christianity. No pains should be spared to obviate a custom so essentially uncatholic. To this abuse Archbishop Laud was strenuously opposed: and in its rectification he merely restored a custom which had been infringed during his own lifetime by Puritanical irreverence. There is a passage in the life of his predecessor, Archbishop Parker, which shows how opposed he was to the practice now animadverted upon[1]. In the year 1563, Grindal, then Bishop of London, whose tendencies were towards Geneva, had drawn up a special form of prayer and fasting, which was appointed to be said, the Ante-Communion prayers inclusive, in the body of the Church. The Primate, to whom the form was submitted, disapproved of this provision, "which being once in this particular order devised, he judged they abolished all Chancels." The second service, Strype adds, he approved to be celebrated in the Chancel.

In consequence of this confounding of the Communion with the Morning Office, an irregular custom has obtained in some Churches, where the early Communion is celebrated as a separate Service, before the ordinary office of the day, of beginning with the Offertory and not with the Lord's Prayer. Whereas the Prayer Book distinctly includes that part from the Lord's Prayer down to the end of the Nicene Creed, under the title, "The Order for the Administration of the Lord's Supper, or Holy Communion." These must, according to the Church's unalterable rule, precede the Offertory, to which they are an introduction. But even at times when the Communion is administered, every pains seem to be taken, in many places, to dissociate the former

[1] *Life*, vol. i. book ii.

division from the latter, by performing the part preceding the Sermon in the desk.

Before leaving this part of the subject, some attention is due to a passage in the life of Archbishop Parker, from which it might appear, that the Matins or Evensong were customarily read in Canterbury Cathedral at the Communion Table, an usage altogether anomalous, at least in Collegiate Churches, where during these offices the Minister usually read from his stall. His commissary certifies[1], that "the Common Prayer, daily throughout the year, though there be no Communion, was sung at the Communion Table standing North and South, where the High Altar did stand. The Minister, when there is no Communion, useth a surplice only, standing on the East side of the Table, with his face toward the people." Now the expressions, "though," or "when there be no Communion," has no relevancy with respect to Matins or Evensong. I therefore infer that the Ante-Communion was daily performed, as it is still in St. Patrick's, on Wednesdays and Fridays in Lent: being a representation of the ancient daily Mass, and of the daily Communion, recognised by one of the Rubrics of our first Prayer Book.

Doubts have arisen with regard to the meaning of the term "north side," into which the Author must avow his incapacity to enter. It seems a very plain matter, that the Church intended merely that which universal custom exhibits; not an angle, but an end, or shorter side, of the table, placed as it is now, altarwise. So the Church has interpreted it by the uniform position both of the Table itself, and of her Ministers, at least ever since the last Review. But really such questions seem a mere

[1] *Life of Parker*, book ii. ch. 26.

waste of time; and a deviation from the established method, so decorous and so reasonable, is worse than childish. The Rubric implies that the Chancels ought to be, according to ancient British practice, East and West: the modern exceptions not being contemplated.

The Minister of the Communion Service now comes under consideration. The twenty-fourth Canon directs, that "in all Cathedral and Collegiate Churches, the holy Communion shall be administered upon principal Feast days, sometime by the Bishop, if he be present, and sometime by the Dean, and at sometime by a Canon or Prebendary." The primitive and essential right of the Bishop to officiate in his own Cathedral, is here fully recognised. By many Bishops it is customarily asserted: but it is devoutly to be wished, that it were the rule and not the exception, for the Bishop habitually to appear as the Chief Pastor of his diocese in his own peculiar Church, and weekly administer to his Clergy and people the bread of life, and the cup of salvation.

The universal custom of the Church assigns, in Collegiate Foundations, the office of the Communion to the Senior Member present, that is, to the Bishop or the Dean; and next to them, to the first in rank either by temporary office, as Vice-dean in the Cathedrals of new foundation, or by permanent place in the Chapter, as in those of old. Of the assistant ministers distinct mention will be made hereafter. This Collegiate rule, however, would seem to be the proper one to adopt in parish Churches. As it is, the Rectors or Vicars in those places, by a very general, if not universal custom, yield to their Bishops alone in the administration of the Holy Communion, taking upon themselves the performance of that part of the Service which follows the sermon. To the preacher, however, whether a stranger or a curate, is, by an anoma-

lous courtesy, assigned the principal part at the Ante-Communion. To this arrangement there are two objections. The first is, the impropriety of making the Sermon the standard by which the distribution of the sacred offices among the ministers is to be regulated: the second is, the effect it has in breaking the unity of the Service. The minister who performs the principal office of the day, that is, the consecration of the Elements, ought to begin the Communion Service at its proper place. Besides, the incumbent of the Parish ought always to take this principal part, as the Persona Ecclesiæ, and it is not seemly that he should compliment away this station, assigned to him by his Bishop. The impropriety of suffering a Deacon to read the Ante-Communion Service in the presence of a Priest, is too obvious to require comment.

By those who are capable of pitching their voices, the Ecclesiastical tone ought to be used in the Communion Service. This usage is kept up, when practicable, in Christ Church, Dublin, Winchester Cathedral, New College, and perhaps other places. In most places, however, it is systematically neglected. There is reason to believe it used formerly to be much more general. Low, in his Directions, says, "the second Service is begun by the Priest, who reads the Lord's Prayer in a grave tone, the deeper, if strong and audible, the better." In the preface to the Anthem Book of the Chapel Royal, (London, 1769), the Editor[1] remarks, "Still much easier is it, and more agreeable, to chant the Service at the Altar in one tone, than to read it in a variety of dissonant sounds. For the chant, though a monotony, is capable of all the graces of accent, emphasis, and pause; it is also more audible and more striking, and, upon the whole, produces a

[1] The Rev. Anselm Bayley, LL.D., Sub-Dean of the Chapel.

greater effect than can the best cadences of speaking." Still the performance of this Service stands upon a very different footing from that of the Matins and Vespers. It of right belongs to the Capitular Clergy, who ought not to delegate their office in this most solemn Service to inferiors, and therefore the chanting cannot always be secured. But the choral parts of the Communion Service are less connected with those assigned to the Priest than in the preceding offices, since they do not follow as Responses to Versicles, or Suffrages, nor constitute any species of Psalmody. The Priest's intonation of the Communion Office, according to the reformed custom of England, is a monotone throughout; nor is any use made of the varied cadences employed in the Preface by the other Western Churches.

In some Cathedrals, the Ecclesiastical tone is not assumed till the Commandments. This may possibly be a vestige of the ancient custom of repeating the Lord's Prayer secretly. And, indeed, the first Book of King Edward seems to regard this prayer and the Collect for purity as having a more subdued and introductory character, as they precede the Kyrie Eleison, and Gloria in Excelsis. But this is mere conjecture.

In most Churches, whether Collegiate or Parochial, by custom the people or Choir do not audibly join the Priest in the Lord's Prayer till the Amen. It is true, there is no direction for this purpose in the Rubrics now under examination: but that in the Morning Service is explicit: "The people . . . repeating it with him, both here, and wheresoever else it is used in Divine Service." It may be said, that Divine Service does not here include the Communion Office: but this argument looks like special pleading.

SECTION LXIII.

OF THE COMMANDMENTS AND THEIR RESPONSALS.

¶ *Then shall the Priest, turning to the people, rehearse distinctly all the* THE COMMANDMENTS; *and the people still kneeling shall, after every Commandment, ask God mercy for their transgression thereof for the time past, and grace to keep the same for the time to come, as followeth.*

THE insertion of the Ten Commandments in this place, peculiar to the Church of England, is, as Mr. Palmer has ably shewn, analogous to the primitive order, which enjoined the reading of a lesson from the Old Testament, in addition to the Epistle and Gospel. The Commandments, in fact, form a permanent Lesson from Scripture, intercalated, like the ancient Lessons at Matins, by Responsals, or Antiphons. The Kyrie Eleison and Gloria in Excelsis, in the first Book of King Edward, occupied this place, according to the usage of the Western Church. The Gloria now forms the Hymn terminating the Service: and the Responsals after each Commandment may be said to represent the ancient Kyrie Eleison. The Church of England is eminently distinguished for her frequent and careful calls to repentance and examination of the heart; and if she prefaces the Holy Office by more stringent warnings than had been usual in ancient Liturgies, it cannot surely be said that the great body of professing Christians were ever too pure not to stand in need of remembrancers like these.

According to the usage of regular Choirs, the key

note of the Responsals is given out on the Organ, before the Commandments are begun, in order that the Priest's voice may accord with the Choir. The Responsals are sung to the Organ, and have uniformly formed a part of the musical services for the Communion, from the time of the establishment of King Edward's second Book, down to our day. In Low's book, indeed, an alternative is given: "the Quire (if not singing to the Organ) answering, Lord have mercy upon us, &c., after each Commandment, in the same tone." But, as it has been observed before, Low's book was intended for inexperienced Choirs, not yet capable of singing Services. It is true, indeed, they are not expressly enjoined to be sung by the Rubric: nothing, however, forbids the practice: and the whole analogy of the Choral Service requires that every part allotted to the Choir or Congregation should be chanted or sung. Still, there is more direct rubrical sanction for the singing of the Creed than of the Kyrie; and therefore those Choirs who merely say the former and sing the latter, reverse the proper alternative, if indeed any is necessary. The regular Choral usage prescribes the singing of both.

In the Responsals the same air is repeated after each Commandment, with a slight variation, as the change of words requires, after the last. They are not Chants, but rather short Anthems: they are not pointed for chanting, nor are they arranged by any of our Church musicians like the verses of the Psalms: having neither a reciting note, nor any stated number of bars, but being set to a varied melody. It is altogether irregular to sing them to Chants, and quite inconsistent with their intrinsic character. In some parish Churches, only the last is sung, a practice which interrupts the unity of this

part of the Service. It is strange that many who gladly tolerate or encourage the musical performance of these solemn supplications, should at the same time object to the chanting of the Litany or Collects, on the ground that it is wrong to sing prayers.

SECTION LXIV.

OF THE COLLECTS, EPISTLE, AND GOSPEL.

¶ *Then shall follow one of these two Collects for the Queen, the Priest standing as before, and saying,* Let us pray, &c.

¶ *Then shall be said the Collect of the Day. And immediately after the Collect the Priest shall read the Epistle, saying,* The Epistle, [or, The portion of Scripture appointed for the Epistle] is written in the — Chapter of ——— beginning at the — verse. *And the Epistle ended, he shall say,* Here endeth the Epistle. *Then shall he read the Gospel, (the people all standing up) saying,* The holy Gospel is written in the — Chapter of ———, beginning at the — verse.

THE words "standing as before" refer of course to the position of the Priest during the Lord's Prayer and Collect; that is, not turning to the people, but to the North side of the Table. Were it meant that he should still remain as when he read the Commandments, the wording would be, "still turning to the people." The word "standing" obviously recalls us to the Rubric just preceding the Service, where it had occurred. The reason of the matter must show us, that a different position is required for a lecture and for a prayer, as in all the other services and offices, and so the general usage of the Clergy has interpreted it.

At the conclusion of each Prayer, it is usual, in many Choirs, to sing the Amen to the Organ. This marks with a distinctive solemnity the Communion Service. And when the Canon or Prebendary cannot chant, the Organ is a guide to the Choir.

It has been already shown, that by the constitution

of the Cathedrals of Henry VIII.th's Foundation, an Epistoler and Gospeller were generally established in each. In some Cathedrals the designations alone are kept up; the duties have been transferred to the Canons, who have an unquestionable right to officiate when they please, and it is but becoming that the Capitular Members should divide among them the ministrations at the Table of the Lord. Three ought always to be in attendance: one as principal Priest, another as Epistoler, and another as Gospeller, according to the ancient usage still kept up at Christ Church, in Dublin, where the three senior members always officiate, at St. Paul's, the Chapel Royal, &c. At Canterbury, but two Prebendaries now officiate: whereas in Archbishop Parker's time[1] there was always both an Epistoler and Gospeller assistant to the chief Minister at the Communion time. The service for the consecration of Bishops enjoins the ministration of three Bishops, according to ancient order.

The Rubric mentions the Priest as the Minister for the Epistle and Gospel. But by our Ordination Service, the reading of the Gospel is expressly assigned to Deacons as their proper office. By Archbishop Grindal's injunctions, in 1571, it was required that the Parish Clerks should be able to read the First Lesson and Epistle[2]. But the Rubric, which before the last Review designated the reader as the Minister, is now so altered, as to deprive the laity of this privilege, which in the unreformed Church belonged to the Subdeacon. The old

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[1] "The Priest which ministereth, the Pystoler and Gospeler, at that time wear copes."—*Life*, book ii. ch. 26.

[2] *Life*, book ii. ch. 2.

Rubric assigned the Gospel to the Priest or Deacon, in accordance with the universal custom of the Eastern and Western Churches; in both of which, however, the superior Clergy used frequently to take this subordinate office upon themselves.

The place for reading the Epistle and Gospel is undetermined by the Rubric. Ancient custom assigns to the Gospeller a place near the principal Minister at the North side, and to the Epistoler the South side of the Altar. In many of our Choirs, however, both these assistant Ministers stand at the South side, for which no authority but local prescription exists. In some foreign Churches they read these Lessons at an Ambo, or eagle. In ancient times they were read from the Ambos on each side of the Choir. Archbishop Grindal's injunctions in 1571 direct "the Prayers and other Service appointed for the ministration of the Holy Communion, to be said and done at the Communion Table: except the Epistle and Gospel, which should be read in the said pulpit [*i. e.*, where reading was before appointed] or stall; and also the Ten Commandments, when there was no Communion." But no such custom now exists: except, indeed, in those Churches where the whole Service is indiscriminately performed in a reading pulpit.

The Epistle and Gospel were prescribed to be sung to a plain tune, like the Lessons, by the Rubric preceding the Lessons in King Edward's first Book. This order is now abrogated, nor does any instance of the custom remain. In the unreformed Churches it is still kept up; the intonations, as before observed, being regulated by fixed laws. But, what must appear very strange to us, not only the Lessons themselves, but

their announcements, for example, "Sequentia Sancti Evangelii secundum Matthæum," are chanted to modulated tones. During Passion week, the Gospel is chanted at Rome, and in certain great Choirs, in a manner eminently dramatic. Three chanters, a bass, tenor, and counter-tenor, severally perform the different passages of the Lesson: one reciting the words of our Lord, another those of the several interlocutors, and another the narrative: while the speeches and cries of the multitude or of more than one person are sung in duet or chorus, as may be required. Some account the effect of this to be very solemn: but I cannot understand how a system so artificial, and theatrical, which bears all the marks of a comparatively modern innovation, can be otherwise than revolting to a really devout and unsophisticated mind. But the services of Passion week at Rome have notoriously degenerated into a mere spectacle, which people go to hear and see from exactly the same motives that send them to the Opera or the Corso.

The Glory before the Gospel is a short Anthem, customarily kept up in all Churches, and forming part of the Choral system universally, though enjoined by no present Rubric. It is to be found, however, in all the editions of the Prayer Book before the last Review, and is supposed to have been omitted through inadvertence. No direction exists for announcing the termination of the Gospel, which may be accounted for by the ancient custom, enjoined in the Scotch Prayer Book, and prevalent in many country Churches in England, though sanctioned by no Rubric, of saying or singing "Thanks be to thee, O Lord," when the appointed portion has been read.

For the correction of errors often made in the announcement of the beginning and ending of the Epistle and Gospel, I must refer to the observations already made on the reading of the Lessons. The word "thus" is often erroneously used instead of "here."

SECTION LXV.

OF THE NICENE CREED.

¶ *And the Gospel ended, shall be sung or said the Creed following, the people still standing, as before.*

THIS is the first stated Hymn in the Communion Service. I call it a Hymn, for reasons which have been already more than once alluded to. I shall now enforce those reasons by the excellent words of Dr. Bisse, who vindicates the singing of this Creed. "What so proper a subject of song and joy, as triumph and victory, and that over the world? What is the victory that overcometh so great an enemy? It is even our faith, which is proclaimed before the Altar in the rehearsal of our Creeds. Besides, this recounts the grand Articles of our Faith, of the ever-blessed Trinity, particularly of the Incarnation, the Nativity, the Crucifixion, the Resurrection, the Ascension of our Lord; all which are the subjects of the greater Festivals of our Church. And since the celebration of each of these is attended with an anniversary feast-day, the public rehearsal of them, though made every day, may justly be accompanied and expressed with the concurrent joy of the congregation." Bishop Beveridge says, "We stand at the Creeds; for they being confessions of our faith in God, as such they come under the proper notion of Hymns or songs of praise to Him."

In order to establish the propriety of singing this eucha-

ristic Creed, it would be sufficient to refer to the Rubric, which sanctions, that is, enjoins in Choirs, the custom, and to the usage of most Choirs from the time of the Reformation: an usage kept up throughout the Western Church, according to Mr. Palmer, since the year 1012. But upon the highest religious grounds, I feel that there is no one incident of the Choral Service which more requires strenuous defence, or which should be more solicitously guarded against the novel objections of modern times, that have occasioned in some Choirs, the laying aside of this godly and significant practice. We require, especially in an age of presumption and conceit, when the licence of individual opinion continually innovates upon the most grounded axioms of immemorial wisdom, that the expression of Catholic Faith should be endued with an earnestness and vigour, such as may manifest a healthy vitality, and palpably exhibit the great Christian principle of JOY IN BELIEVING: that principle which animated the ancient Fathers, when, in their more expanded Creeds they opposed these bulwarks against encroaching heresies, and in so doing, felt that they were singing a song of triumph while fighting under the banners of the God of their salvation: knowing that to confess Christ, was to glorify him, that to glorify him was to rejoice in him, to hope in him, to look for life in him for ever. They knew that theirs were no cold and abstract definitions: but that each word whereby they laboured to strengthen the faith of the Christian world, was itself a theme for a hymn, which not the most excursive ability of man can sufficiently expand, which not eternity itself can exhaust. But the very expressions of this Creed themselves, shew how eminently fitted it is for ushering in the Eucharistic feast: how it rises in sentiment and expression above

that used in the subordinate office which preceded[1]. Here we are not merely reminded of this visible creation, but of the unseen world; "all things visible and invisible:" not only of Jesus Christ our Lord, but of Christ, the brightness of God's glory, the express image of his Person, the Light of the world; "God of God, Light of Light, very God of very God;" not merely of the achievements of our Lord, but of the cause of those achievements, for which we must be ever thankful; "who for us men, and for our salvation, came down from heaven:" not merely of the judgment seat of Christ, but of his everlasting throne, before which the faithful shall stand rejoicing for ever; "whose kingdom shall have no end." And in like manner we sing of the comforting influence of the Holy Spirit on each individual and on the Church at large, now more specially sought at the Holy Table; "the Lord and Giver of Life," "who with the Father and the Son together is worshipped and glorified." The terms are specially eucharistic. And then the sublime conclusion, which enumerates the sum of all present benefits and future hopes: "one Catholic and Apostolic Church;" "Baptism for the remission of sins;" "the Resurrection of the dead," "the life of the world to come." And who is there but must acknowledge that the concluding Amen in very truth signifies, Even so come, Lord Jesus!

[1] The American Prayer Book, among its many lamentable alterations, has given the Minister the option of using either the Apostles' or the Nicene Creed here. The improved state of Church feeling in America would not now suffer such alterations, made at a time when the spirit of the Liturgy was imperfectly understood there; and it is well known that several of the most eminent members of that branch of the Anglo-Catholic Communion are desirous to repair these innovations. May they succeed in this, and every other good object to which their godly zeal is now so energetically directed!

the climax to an acknowledgment of past benefits, and to an aspiration for those which are to come. Alas, that the apathy of a careless generation should have caused a doubt that the confession of all the most glorious truths which have ever been revealed is not a song of Praise!

In the Queen's Chapel, and in the Metropolitan Church of York, the singing of this Creed has been for some time laid aside. That it was formerly sung in the former place may be collected from the two facts, that the Royal Choir used to be the exemplar to others, and that the most eminent Church composers, among whose works the setting of this Creed is uniformly found, for the most part belonged to that Chapel. Its disuse at York may possibly be ascribed to the influence of Mason, who, in his preface to the York Collection of Anthems, thought proper to lay down as an axiom, that Creeds ought not to be sung. The opinion of an individual, however eminent, is not to be weighed against the judgment of the Church of England. In St. Paul's Cathedral, the singing of the Creed, suspended for the last few years, has of late been happily restored, as it ought to be in every regular Choir.

The Creed, as before observed, is not adapted for chanting, like the Psalms. In our Prayer Book, it is divided, like the Apostles' Creed, and the Gloria Excelsis, into three paragraphs, of which the central one has special reference to God the Son. And each of these paragraphs bears a distinct character in the Choral adaptations of our best musicians.

The music to which it is set in Marbeck, derived, with some modifications, from ancient sources, will at once be seen on examination, to have a much more melodious and expressive air than that to which the Te

Deum is arranged, and such as well suits its eucharistic character. The arrangements by the more eminent musicians are cast in a mould strongly resembling that of Marbeck, not as to the melody, but as to the general idea: and I am much mistaken, if these are not the finest parts of their Services. I would instance particularly those of Tallis, Gibbons, Aldrich, Rogers, and King. There is one by Wise which is admirably suited for Lent. That by Tallis resembles the Gregorian descants of the Creed, (I allude particularly to that in the Mass de Angelis) in the frequent recurrence of the same strain, but he rises far above them; and I do not know compositions with more glorious Antiphons, especially in the passages, God of God, Light of Light, Very God of very God. The latter clauses, beginning with "who with the Father and the Son together is worshipped and glorified," are nobly set by Aldrich.

The first words of the Creed are given out by the Priest in a monotone. At Westminster (as was formerly the case at St. Paul's), immediately after this has been done, the officiating Prebendary, if he be the Preacher, leaves the Altar, and goes to the Pulpit, thus treating the Creed like a mere metrical Psalm, or symphony. On the gross impropriety of this custom it is needless to expatiate. This is done, in order to save the few minutes which the transit from the Altar to the Pulpit, at its termination, would occupy. At Christ Church, in Dublin, the procedure is most decorous. The Clergy remain at the Altar till the termination of the Creed, and then a soft symphony is played, ending when the Preacher has ascended the Pulpit.

SECTION LXVI.

OF THE NOTICES AFTER THE CREED.

¶ *Then the Curate shall declare unto the people what Holidays, or Fasting days, are in the week following to be observed. And then also (if occasion be) shall notice be given of the Communion; and Briefs, Citations, and Excommunications read. And nothing shall be proclaimed or published in the Church, during the time of Divine Service, but by the Minister: nor by him any thing, but what is prescribed in the Rules of this Book, or enjoined by the Queen, or by the Ordinary of the place.*

THE notice of Holidays is always given in Choirs; but that of the Fasting days, as of the Vigils of certain Festivals, is commonly neglected. Whether there be service in the Church or not on ordinary Holidays, it would seem that the people ought always to be reminded of the Church's fasts and feasts: and it may be for want of these warnings that they are so generally neglected.

As to the notice for the Holy Communion, it does not appear what rule is to be observed in those places where it is celebrated weekly. It might seem as if the notice was there superseded. Some have supposed that a contradiction exists between this Rubric and that preceding the long exhortation, the use of which is prescribed after the Sermon or Homily is ended. But both may be reconciled, if notice in a few words be given before the Sermon, and the long exhortation be read after it. In University Colleges, in which the Act of Uniformity permits the omission of the Sermon, the exhortation of course comes in here.

In the editions of the Prayer Book before the passing

of the Marriage Act in the last century, there was a direction for publishing the Banns of marriage in this place. In order to comply, as it was supposed, with a clause in that Act, (which, however, admits of another construction,) this notice was omitted, without any lawful sanction of the Convocations. It does not appear what right the King's Printers, or the Universities have to alter the Prayer Book; and in spite of all the respect due to the high authority of Bishop Horsley, who, in one of his Charges, prescribes an obedience to the altered Rubric, the Act of Uniformity demonstrates, how, since the last Review, even the power of the Crown is circumscribed in making alterations, which by it are limited to the necessary changes occasioned by the birth and death of any of the Royal Family. And since that Review, when the Prayer Book was finally settled by the united authority of the Convocations and Parliament, no argument for the independent legislation in ecclesiastical matters of the Sovereign or Parliament can be drawn from the precedents of antecedent times. In Ireland, the Prayer Book is still unmutilated in this respect, and the Banns are always published in this their proper place.

The latter part of this Rubric was frequently transgressed till of late years in England: and the Parish Clerk was the usual organ of all manner of heterogeneous notices, besides of those which were legal. This bad custom has now been considerably abated. In Ireland it never has obtained. In the Irish Churches, a collection is customarily made every Sunday in this place, the Priest at the conclusion of the Creed using the words, "Pray remember the poor." For this custom there is no rubrical authority: and the collection ought of course to be made after the Sermon, during the Offertory.

SECTION LXVII.

OF THE SERMON.

¶ *Then shall follow the Sermon, or one of the Homilies already set forth, or hereafter to be set forth, by authority.*

It is very usual in parish Churches, and even in some Cathedrals, to precede the Sermon by a Psalm or Anthem. There is not only no authority for this, but it disturbs the order of the Service. The Apostolic Scriptures are followed by the words of our Lord himself, the teaching of Holy Writ is succeeded by the teaching of the Church in the Creed, and this by the instruction of the Ministers of the Church. Besides, it is preposterous to leave a prescribed Hymn of the Church (the Creed) unsung, and to sing immediately after its simple recitation a Hymn that is unauthorized. The Anthem is omitted in its proper place, and is inserted in the very part of the Service where it is most inappropriate. The effect of the practice is to exalt unduly the importance of the Sermon, which is thus ushered in, as it were with an Introit.

The Sermon, however, though improperly considered by some as one of the two great branches of public ministerial duty, (whereas it is only one of many equal in importance,) is by others unduly depreciated. On the great importance of preaching[1], limited as that word now generally is to the delivery of Sermons, it is out of place to

[1] Archbishop King, in his able Essay "On the Inventions of Men," fully proves how much more comprehensive is the Scriptural and primitive sense of the word.

descant here: it is enough to observe, that the great standard English Theology is to be found in the Sermons of our Divines, as that of the Eastern and Western Church is in the Homilies of the Fathers. But putting aside its intrinsic importance, the duty of preaching at the Communion Service is expressly enjoined by the Rubric: nor can conformity to the Liturgy be justly pleaded, when, on any Communion day, whether Sunday or Holiday, this duty is neglected. It has been urged, indeed, that the meaning of the Rubric is, "here is the place for a Sermon, if it be expedient or customary to preach one." But surely the same mode of interpretation may just as fairly be claimed for the Psalms, Collects, or Scripture; and then what becomes of the Prayer Book? No command is more explicit. The authority of the more ancient times of our reformed Church cannot be pleaded, when certainly the weekly preaching of Sermons was far from universal, because the less definite system of the Church was corrected, and her usages made more stringent and authoritative, both by Rubrics, and by the Act of Uniformity, after the Restoration.

It may be that the omission of the Morning Sermon, customary in many country parishes, is sought to be justified by the practice of the Universities. But the Universities are specially excepted from the operation of the Rubric by the Act of Uniformity[1], which sanctioned an

[1] Provided nevertheless, that this Act shall not extend to the University Churches in the Universities of this Realm, or either of them, when or at such times as any Sermon or Lecture is preached or read in the same Churches, or any of them, for, or as the public University Sermon or Lecture; but that the said Sermons and Lectures may be preached or read in such sort and manner as the same have been heretofore preached or read.

ancient and immemorial custom. If it is done in deference to the corrupt and slothful habits of society both high and low, who prefer the afternoon for their devotions, a worse reason cannot be found. But it is sometimes justified on Sacrament Sundays at least, on the ground of the extreme length of the Service, or of the great labour that is then thrown, in a populous parish, upon a single clergyman. As to the length; the Psalmody, often so immoderately long, and introduced too in improper places, might be well shortened; and the Sermon need not occupy, on these occasions, many minutes[1]. And as to the labour to the Clergyman; he is at liberty to avail himself of lay assistance in the reading of the Lessons, which is a material aid.

The Sermon is omitted on many Holidays in Canterbury, and other Cathedrals. For such omission there ought to be no excuse in Cathedrals, which are provided with an ample body of Clergy. Indeed there is every reason for the Sermon in those places being at least as frequent as in any parish Church[2].

All Catholic precedent assigns the office of preaching as a matter of right, to be exercised as frequently as he pleases, to the Bishop, in every Church of his Diocese, and à fortiori, in his own Cathedral. In primitive times, it was unusual for a Presbyter to preach in the presence of the Bishop. The jealousy of the Bishop's privileges, sometimes shewn by the Chapters, is a symp-

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[1] Many of Ogden's Sermons, we are told, did not take more than six or seven minutes in delivery. And yet they are admirable of their kind.

[2] In the Church of Leeds there are three Sermons on every Sunday, besides two on every Holiday, every day in Passion week, and other times.

tom of Erastianism which cannot be too strongly condemned.

Subordinate to the Bishop, the Capitular Members are bound to discharge in turn the office of preaching in the morning. In general this duty is equally divided among all. But in St. Paul's Cathedral the Prebendaries at large preach on the Holidays, and the Residentiaries on Sunday evenings; while the Sunday morning turns, the representatives of the Cross Sermons, are assigned to whatever persons the Bishop of London may think proper to select. At Exeter, the Residentiaries preach in the morning, the other Prebendaries in the evening of Sundays. As to the Cathedrals of the new foundation, the ancient rule at Canterbury[1] and Westminster[2] prescribed a quarterly Sermon to each of the twelve Prebendaries; but at present they generally preach on the consecutive Sundays during their respective residences, for a month. The Preachers at Canterbury, as before observed, make Sermons on certain Holidays and fasts: the Minor Canons, on Wednesdays and Fridays in Lent. On the delegation of the duty of preaching to subordinate members strictures have been already made.

The place of preaching is usually the Choir. And that this usage is not modern is evident from the existence of ancient pulpits in the Choirs of Winchester and Worcester. In some places, as Exeter, Bristol, and Ely, the Pulpit is outside the Choir, in the Nave, or in the intersection of the Nave and Transepts. At Ely

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[1] *Life of Parker*, vol. ii. book iv. chapter 39.

[2] In Archbishop Laud's *Diary*, we find that he preached once quarterly, not on consecutive Sundays, at Westminster, while Prebendary there.

the Sermon is preached there still. At Canterbury it used formerly to be preached in the Chapter House. The inconvenience and indecency of leaving the Choir, for the Sermon, must be felt by those who have witnessed the effects at Ely. Whether the case is altered now, I do not know: but a few years ago, at least, the greatest confusion prevailed during the singing of the Nicene Creed, the congregation leaving their places in the Choir, to move into the Nave, (regarding that Hymn as a mere interlude, and the congregations from other Churches, besides many who had attended no Service whatever, thronging into the Church, and disturbing the effect. If Sermons in the Nave be expedient, they ought to be preached in the afternoon, before the Evening Service, as we have reason to believe was the custom in ancient times. At St. Paul's, besides the preaching at the Cross, there were regular Sermons in the Choir at other hours, during Service.

The Bidding of Prayers is read in most Cathedrals. The words of the Canon enjoin its use before all Sermons and Homilies: and therefore it does not appear on what ground the substitution of a Collect, or the omission of the substance of this form (which, however, is not a prayer, but the bidding of prayers) is justifiable. The Canon expressly permits the abbreviation of the form it sets forth, so that its length cannot be pleaded as an excuse. To the alleged objection, that it is much the same in substance as the prayer for the Church Militant, it must be replied, that if the Church has thought proper to enjoin repetitions, her individual members have no authority to curtail them.

In Christ Church, Dublin, and the Chapel Royal, an Anthem has immemorially followed the Sermon.

This corresponds to the Motet used at the Offertory in foreign Churches. Such was also the custom at St. Paul's after the Restoration, as Clifford informs us. But in that Cathedral the regular Anthem was also performed after the third Collect, in which respect the two places above mentioned disobey the Rubric. It is melancholy to contrast the neglect of St. Paul's in its present state with the fulness of its ancient Service. There is now no Voluntary, nor any Anthem whatever, on Sundays, in the Morning or Communion Service, and till lately the Nicene Creed was left unsung. There is no abstract impropriety in having an Anthem in this place: nor do the same objections apply to its use after, as before the Sermon.

SECTION LXVIII.

OF THE OFFERTORY.

¶ *Then shall the Priest return to the Lord's Table, and begin the Offertory, saying one or more of these Sentences following, as he thinketh most convenient in his discretion.*

¶ *Whilst these Sentences are in reading, the Deacons, Churchwardens, or other fit person appointed for that purpose, shall receive the Alms for the Poor, and other Devotions of the people, in a decent bason to be provided by the Parish for that purpose; and reverently bring it to the Priest, who shall humbly present and place it upon the holy Table.*

¶ *And when there is a Communion, the Priest shall then place upon the Table so much Bread and Wine as he shall think sufficient. After which done, the Priest shall say,* &c.

SINCE the Offertory is enjoined, by the Rubric after this Service, to be read every Sunday and Holiday, it is plain by the very wording of the first of the Rubrics heading the present section, that it is incumbent on the Priest to read the Ante-Communion at the Holy Table, being enjoined to return thither after the Sermon.

The sentences of the Offertory are set to varied melodies, in Marbeck's book, according to the license given in the first Book of King Edward either to sing or say them. This license is withdrawn by the Rubric as it now stands, since the saying of the sentences by the Priest is expressly enjoined. He is not of course prevented from using the ecclesiastical tone; but the custom of the Anglican Church restricts this to a monotone.

Of the old custom a vestige is preserved in the

ceremony of the Installation of the Knights of the Garter, where the first sentence, "Let your light," &c., is sung to the Organ. The same used formerly to be observed at Coronations; which being a Special Service, is not tied down by the ordinary Rubrics.

In the Church of Leeds, the Sentences of the Offertory are repeated antiphonally by the two principal Clergymen officiating. This custom imparts great life and energy to the Service.

The Alms are collected from the laity in most Collegiate Churches by the junior Clergymen present, generally the Vicars Choral or Minor Canons, who thus represent the Deacons in one of their most distinctive liturgical functions. In some Cathedrals, the two junior Clergymen, though one may be of Capitular rank, uniformly undertake this office. The Church-wardens too often neglect this duty in parish Churches, and the Collection is left to the Clerk and Sexton.

According to regular Collegiate usage, the Clergy present their Alms severally themselves, kneeling in front of the Altar while making their offering. This custom is, I believe, unknown in Ireland, but it is one so reverential, and one which so distinctly exhibits the holy nature of almsgiving, and the purposes of God's Altar, that its revival were much to be wished. In some Colleges, all the lay members advance to the Altar rails, and there offer, one by one.

A reverential mode of presenting the Alms "offered to" God's "Divine Majesty," is distinctly prescribed by the Rubric. Many interpret this to mean kneeling; and certainly the traditional practice of the Church, in the custom noticed in the last paragraph, would seem to justify the same posture in presenting the devotions of

the people at large which was observed with respect to those of individuals.

Under the words, "other devotions of the people," may be included all contributions for the support of the Clergy, or the fabric, or for the supply of the Sacramental Elements, or for the general purposes of religion and charity.

The Priest is expressly enjoined not to place the Bread and Wine upon the Table till after the Alms are collected; as is evident by the words, "after which done, the Priest shall say," &c. He is also enjoined to do this himself. And such was the ancient custom of the Church. The bread and wine was brought out from a side Chapel, from the table of prothesis, by the Deacons, and then placed on the Altar by the Priest. From Archbishop Laud's testimony, it appears that in his time, "in Lambeth Chapel, the Elements were fetched from a Credential, (a little Side Table, as they called it), and set then reverently upon the Communion Table." And he adds, that "Bishop Andrewes and some other Bishops used it so all their time, and no exception taken." The Author was informed some years ago, that a Credential, used for this purpose, formerly stood in Salisbury Cathedral. The occurrence of one, however, is very rare. And it is to be doubted, whether there is not a closer analogy to primitive practice observed by bringing the Elements from the Vestry, which answers to the ancient Chapel of Prothesis. This is no trivial matter: since the presenting the bread and wine, signified by the word "oblation" in the following prayer, is a solemn offering to God, and a very important part of Divine Service.

SECTION LXIX.

OF THE FIRST EXHORTATION.

¶ *When the Minister giveth warning for the celebration of the holy Communion, (which he shall always do upon the Sunday, or some Holiday, immediately preceding,) after the Sermon or Homily ended, he shall read this Exhortation following.*

¶ *Or, in case he shall see the people negligent to come to the holy Communion, instead of the former, he shall use this Exhortation.*

AFTER what has been said before, it is only necessary to observe upon these Exhortations, that they are seldom read at length: the usual custom being to read, before the Sermon, the first sentence of the former. How much is lost by this neglect of one of the most complete, heart-searching sermons in our language, composed with a freedom and melody of rhythm unequalled perhaps in any human composition, it is impossible to say. The Author remembers an instance of a Presbyterian being brought to conformity with the Church of England, in consequence of the impression made on him by this Exhortation read at length, which led him to consider the whole question of Communion in a light that was new to him. The Clergy lament the hinderances which exist to the influence of the Church; and yet are they not themselves to blame for the neglect of the means placed by Divine Providence in their hands?

Bishop Beveridge remarks, that in the second of these Exhortations, "it is not said on such a Sunday, but on ———, with a blank, to show that the Minister may appoint the Communion on any day of the week,

when he can have a sufficient number to communicate with him; and so it is in the other Exhortation, only there is 'day' put in, which may be understood of Tuesday, or Wednesday, or any other day, as well as Sunday, for the same reason."

In the Cathedral of Christ Church, in Dublin, the first of these Exhortations is duly read at length every month, and before the great Festivals.

SECTION LXX.

OF THE EXHORTATION AND CONFESSION AT THE COMMUNION SERVICE.

¶ *At the time of the celebration of the Communion, the Communicants being conveniently placed for the receiving of the holy Sacrament, the Priest shall say this Exhortation.*

¶ *Then shall the Priest say to them that come to receive the holy Communion,* &c.

¶ *Then shall this general Confession be made, in the name of all those that are minded to receive the holy Communion, by one of the Ministers; both he and all the people kneeling humbly upon their knees, and saying,* &c.

¶ *Then shall the Priest (or the Bishop, being present,) stand up, and turning himself to the people, pronounce this Absolution.*

ACCORDING to the spirit of the Rubric, it would appear that the place for the departure of the non-communicants, is after the Prayer for the Church Militant, since that is appointed to be read on all Sundays and Holidays, even when there is no Communion. It has been urged, indeed, that in the primitive Church, none but communicants were present at the offering of the Elements. It must, however, be considered, that, in the first place, the ancient prayer corresponding to ours for the Church Militant included the consecration also; in the next place, that we may not oppose any custom, however ancient or universal, to the practice of our Church, if we profess obedience to her. The Church of England, however, has done wisely in securing the alms, if she cannot secure the most solemn devotions of the whole congregation; she at least keeps alive their charitable sympathies

for their poorer brethren, which is often the germ of that love of God, openly manifested in the attendance on his life-giving ordinances. It is impossible to say how far the neglect of the Offertory, one of the most wilful and universal for which the past generation have to answer, may have chilled the devotions of the people, and discouraged them from the Communion.

In some Colleges, Winchester, for instance, the non-communicants withdraw after the shorter address, "Ye that do truly," &c. But the former appears the more regular mode: since the placing of the Communicants is mentioned at the beginning of the longer address, "Dearly beloved in the Lord," &c., which is obviously unsuited to a mixed congregation.

The ancient books of devotion show that it was customary for the Communicants to enter the Chancel or Choir at this part of the Service. This custom is kept up in many Churches. Sometimes, when they are few in number, they stand about the Altar rails.

The Confession is divided into clauses, each beginning with a capital letter, as in the Morning Prayer. And analogy would lead us to think that it is to be repeated in the same way, after the Minister. In the first Prayer Book, this prayer might be said by even one of the Congregation as a leader; but this license has been very properly removed by the Rubric as it now stands: since both Minister and people stand equally in need of confession.

The direction as to the Absolution in strictness regards the Bishop of the Diocese only. But by a becoming courtesy, which, indeed, it would be indecorous to withhold, the Absolution is assigned to any Bishop who may be present, if he has assisted in Divine Service. In the

Scottish Church, a Bishop, though he may be present in his private dress only, is customarily invited to pronounce the Absolution both in the Morning and Evening, and the Communion Service. The same observations hold as to the Benediction.

SECTION LXXI.

OF THE SURSUM CORDA, PREFACE, AND SANCTUS.

¶ *Then shall the Priest say*, &c.

¶ *After which the Priest shall proceed, saying*, Lift up your hearts, &c.

¶ *Then shall the Priest turn to the Lord's Table, and say*, It is very meet, right, &c.

¶ *Here shall follow the Proper Preface, according to the time, if there be any specially appointed: or else immediately shall follow*, Therefore with Angels, &c.

¶ *After each of which Prefaces shall immediately be sung or said*, Therefore, &c.

AFTER the short Lessons from Scripture read by the Priest, follows that most awful and sublime portion of the Service which forms the subject of this Section. It is so ancient and universal, as to be deemed by all learned Ritualists, following a consistent tradition, of apostolic origin. At the Sursum Corda, as the versicles introducing the Preface are commonly named, the Eucharistic Service properly begins: and cold indeed must be that heart which has not been thrilled by the inspiring and heavenly exhortation, Lift up your hearts! In all Choirs, the chanting ought here to be resumed. But unhappily, through the coldness of these latter times, the choral accompaniment has ceased in all but a few of our Collegiate Churches, as Durham, Exeter, and Worcester, and there is reason to suppose that it has not been general at least for the last hundred and fifty years. The full Choral usage of Durham, where the Communion Office is administered with the utmost

solemnity, is doubtless owing to the influence of Bishop Cosin, who restored the Service to the holy magnificence which becomes it. But even there, though the Communion is weekly, the singing of the Sacramental Hymns is but monthly. Leeds was the first parish Church in England to give choral utterance to these Hymns. This is done once a month, and on great Festivals. Under God, the flame of devotion has there been enkindled by one who has infused a new vitality into our Parochial system, and who has eminently shown, above any of his generation, how it is that the Church of England would have us worship God, and carry the influence of his service into every incident of our lives.

The compositions for this Service are but few; and besides those of Tallis, Croft, Jeremiah Clarke, Ebdon, and Blow, I know of none by any standard authors. Nor are they set in the best manner of those composers. It would be well worth the attention of some skilful and religious musicians, to complete the Communion Services of Gibbons, Farrant, and Aldrich, in the style of those several masters. And here, I would observe upon a mistake committed in a late republication of Tallis's Service, in which his Sanctus, instead of being placed after the Creed, precedes the Commandments; a mistake evidently arising from the present incomplete state of our Choral Services. All that has been said of the Sanctus, applies also to the Gloria in Excelsis.

The Versicles, according to the Durham use, are chanted upon one note; the Responses are in harmony, with a slight modulation. The key note ought to be given out on the Organ before the Versicles; a most expressive intimation, and in exact accordance with the

elevation of heart to which the raising of the song gives utterance.

With respect to the Preface itself, there is an ambiguity in our Rubrics, but none whatever in the Choral usage, which is in accordance with the universal practice of the Church. The Preface is that part recited by the Priest, beginning with "It is very meet, right," &c., and ending with "evermore praising thee and saying." It is commonly imagined that the Choir or Congregation are to repeat with the Priest the words "Therefore with Angels and Archangels," &c.; but this is contrary to all precedent. The Choral Communion Services, and the use of Durham, all agree in beginning the Hymn at the words "Holy, Holy, Holy," &c. The Rubric merely says, "after each of which Prefaces shall immediately be sung or said;" it does not say by whom. The direction is as indeterminate as that for the Litany, which, like the passage in question, is sung distributively between Minister and people in sequence. Mr. Palmer is of the opinion here expressed; and indeed the doubtfulness of the Rubric is quite explained by the uniform testimony of the ancient Churches and our own Choirs.

In the Missal, the recitation of the Preface by the Priest is to a varied melody, changing with each of the principal Festivals. Some of these are very florid. The custom of the Church of England has been to preserve a monotone throughout the Communion Service, as before observed.

Many have doubted as to the propriety of the attendance of the Choir boys during the Communion Office. The custom of Durham sanctions it: and there does not seem any good reason why these ministers of divine worship should not be in attendance on the sacred rite,

though not yet of years sufficiently matured to partake of it. No authority can be shewn from the practice of the primitive Church for excluding Christian children from the holy Mysteries, and it cannot be thought displeasing to God that out of the mouths of babes and sucklings his praise should be set forth, for those benefits of which children are, to a degree, partakers, and the full enjoyment of which is to them prospective.

The assignment of proper Prefaces to certain days is a regulation which must give rise to unpleasant reflections in all true sons of the Church, as forcibly reminding them of the neglects from which we have so long suffered. The day of the Ascension, though so pre-eminently distinguished as one of the highest Festivals of the year, having its proper Preface, and its Octave, was not, till of late, observed as a Communion day, even in the principal Choirs. And yet even this is not the extent of our apathy. The Church has expressly supposed the administration of the Holy Communion, according to primitive practice, throughout the Octaves, or weeks following the respective Festivals[1]. Nor was this a mere theory. A document lately republished, the Pietas Londinensis, shews, that above a century ago, the Holy Communion was actually administered in some London Churches, throughout the Octaves. Where is such piety now to be found? Can it yet be said, that this nation does in truth lift up its heart unto the Lord?

[1] See Bishop Beveridge's remarks upon this head in his Sermon on frequent Communion, elsewhere referred to.

SECTION LXXII.

OF THE ADMINISTRATION OF THE COMMUNION.

In this Section I purposely abstain from quoting the Rubrics. The subject-matter is too deeply sacred to allow of any but the most reverent notice; and I feel apprehensive of doing despite to that which is most internal and spiritual, while speaking of what is external. My observations therefore here must be as few as the nature of the subject will admit.

As to the position of the Priest during the Prayer of Consecration, (a matter surely of indifference in itself,) diversities of opinion have existed. The words "standing before the Table," are by some limited to the following clause, "hath so ordered the Bread and Wine, that he may," &c. By some they are considered to extend to the whole section. The Rubric is of doubtful construction. Still, if we look to the principle which generally guided our Reviewers, namely, that of fixing, by special directions, the traditional practice of the Church, in instances like the present, where Rubrics before were wanting, it would seem that the posture of standing before the Table during the whole act of consecration was intended. In Archbishop Laud's time, the Puritans objected to this practice, and maintained it might as well be done at the North end, and be seen of all. The Archbishop defended the practice, (which by his account seems to have been customary) on the ground that it is

more decent and convenient[1]. He adds that it is not any end of the administration of the Sacrament to have the Priest better seen of the people. Now Laud derived his practice, as he avows, from Bishop Andrewes, one of the most eminent Ritualists of our Church, who was himself contemporary with the earlier revisals of the Prayer Book. The words "before the people," in this Rubric may seem to favour the views of the Puritans. But they only imply that the Priest is before the people, that the act is done in their presence. As to the superior readiness and decency of the mode practised by Laud, few can doubt, who have been called upon to administer the Holy Communion.

It has been doubted whether Bishops, Priests, and Deacons who may be present, but who do not officiate, are intended by the Rubric which assigns precedence of administration to the Clergy. Though the Rubric in the former books[2] favours this doubt, yet as corrected at the last Review, it seems to bring back the custom of the Church to Catholic precedent, which ever allowed this

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[1] "In that place," (the North side,) "'tis hard for the Presbyter to avoid the unseemly disordering of something or other that is before him, perhaps the very elements themselves."..... He denies any mystical meaning in the posture; and adds, that the stretching out the arms, supposed to have reference to the extension of Christ on the Cross, was not ordered or practised in the Church of England. Durandus he contemns. "For myself, I was so poorly satisfied with the first sheet I read of him, that I never meddled with him since." (The Author heartily wishes he had read as little of him; for more wearisome or childish hypermysticism does not, he hopes, exist in the works of any Christian author.) This testimony of Laud is on many accounts most valuable.

[2] "And next deliver it to other Ministers, if any be there present, (that they may be ready to help the chief Minister)." *First and Second Books of King Edward.*

precedence to the Clergy, though present as strangers. In the East, the Clergy of foreign Churches that have intercommunion, are admitted within the Septum, or chancel doors. Whenever a Clergyman is known to be such by the officiating Minister, he has a right to claim the privilege.

As to the administration to the laity, the Prayer Book distinctly prescribes the repetition of the words, severally to each individual. Upon this point it is unnecessary to enlarge. It has been shewn so unanswerably, both in the way of historical proof and of argument, by Mr. Crosthwaite, in his Communio Fidelium, that it must be impossible for any one who has paid attention to his most complete and learned Treatise, either to doubt the fact, or to underrate the importance of the principle which it sustains.

SECTION LXXIII.

OF THE POST COMMUNION.

¶ *Then shall the Priest say the Lord's Prayer, the people repeating after him every petition.*

¶ *After which shall be said as followeth.* O Lord and heavenly Father, &c. *Or this,* Almighty and everliving God, &c.

¶ *Then shall be said or sung,* Glory be to God on high, &c.

¶ *Then the Priest (or Bishop, if he be present) shall let them depart with this Blessing,* The peace of God, &c.

In the first Book of King Edward, the ancient custom of the Western Church was preserved, of singing, during the administration of the Elements, these words, commonly called the Agnus Dei: "O Lamb of God, that takest away the sins of the world; Have mercy upon us: O Lamb of God, that takest away the sins of the world; Grant us thy peace." This was altered in the last revision. It was the primitive usage to sing a Psalm, the 34th, during the administration. Some resemblance to this custom is still preserved at Durham Cathedral, where a soft symphony is then played on the organ.

The Post Communion, in the first Book, began with certain sentences of Scripture, "to be said or sung, every day one, after the Holy Communion." In our present Book, it begins with the Lord's Prayer, which is in this place used eucharistically, as intimated by the doxology appended to it here for the first time at the last Review. Anciently the Lord's Prayer was inserted in the prayer of oblation. In Marbeck's book, it is here set, as in the same place in the Roman Missal, to a varied descant.

But this manner of chanting it has fallen into utter desuetude in the Church of England.

The first of the two eucharistical prayers following is the same in substance, and to a considerable extent in terms, with part of the prayer of oblation in the first Book. The second prayer is not so generally used as it deserves to be.

The Gloria in Excelsis had been almost universally used by the Liturgies[1] of the West, as it was in the first English Prayer Book, at the beginning of the office, not at the end. But to its present position no intrinsic objection can be made. A more glorious termination to the Service cannot be conceived, nor one which so fully expresses the joy, tempered and restrained by a religious awe, that befits those who have partaken of the highest means of grace. It is unnecessary to repeat the remarks already made on the disuse of Choral Music in the recitation of this Hymn. In some parish Churches, however, a metrical Psalm or Hymn is here sung, to which of course the same objection is obvious, as to psalmody after the Nicene Creed.

The Choral performance of these Christian Hymns in the Church of Leeds has been already noticed. The example of that place has been followed elsewhere, and must widely spread, as the real influence of the Church increases. I must here, however, do justice to the memory of a faithful servant of the Church[2], for some years gone to his reward, who observed this particular

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[1] The Author understands there is an exception in one ancient Liturgy, but he is unable to speak from his own knowledge.

[2] The Rev. John Fitzgibbon, Vicar of St. John's, and Prebendary of Donoghmore, in the Cathedral of Limerick.

custom, long before the revival of ancient practices had become a matter of general attention, and when public opinion took a contrary direction. In the midst of an extensive and impoverished parish, in the heart of the city of Limerick, where the small endowment of the benefice rendered the employment of a Curate impossible, though oppressed with toilsome duties, and afflicted with a broken constitution, he kept up the Services of the Church with a rubrical exactness and propriety, which might well be an example to the most richly endowed foundations. He instituted a small Choir of men and boys, who sung the usual parts, (as far as was practicable), and were habited and arranged according to the best choral precedent. The Author must say this much, both in grateful recollection of one to whose pious example he owes deep, and, he trusts, not altogether unprofitable obligations, and as one proof among many which might be adduced, that the recurrence to the best usages of the Church of England is not a project of yesterday, but has been a matter long desired and sought after, by independent minds, in the most distant parts of her communion.

The final Benediction is in perfect harmony with the preceding Hymn. And rightly does the Church make the Peace of God, the climax of her most joyful Service, that being the consummation of the blessing which Christ promised to the faithful. There is no Ritual upon earth which ministers so effectually as ours to that glad serenity of mind and temper, that "peace, which rests on no presumptous confidence, no visionary illusion; it arises out of that wisdom from above, which is first pure, then peaceable; it is founded on a heart set to obey God's commandments; and, as the earliest result of this righteousness is peace, its maturer fruit can be no other than

quietness and assurance for ever. . . . And what is this, but that perfect love of God, which casteth out fear; which endears every pure enjoyment, and fills up every calm interval of life, and which, whether at the close of the day, or at the close of this mortal existence, will, alike, enable us to lie down in peace, and take our rest; assured that our ever-present God maketh us to dwell in safety[1]."

[1] Bishop Jebb, *Practical Theology*, vol. ii. discourse iv.

SECTION LXXIV.

OF THE RUBRICS AFTER THE COMMUNION SERVICE.

¶ *Upon the Sundays and other Holidays, (if there be no Communion,) shall be said all that is appointed at the Communion, until the end of the general Prayer* [For the whole state of Christ's Church Militant here in earth] *together with one or more of these Collects last before rehearsed, concluding with the Blessing.*

¶ *And there shall be no celebration of the Lord's Supper, except there be a convenient number to communicate with the Priest, according to his discretion.*

¶ *And if there be not above twenty persons in the Parish of discretion to receive the Communion; yet there shall be no Communion, except four (or three at least), communicate with the Priest.*

¶ *And in Cathedral and Collegiate Churches, and Colleges, where there are many Priests and Deacons, they shall all receive the Communion with the Priest every Sunday at the least, except they have a reasonable cause to the contrary.*

¶ *And to take away all occasion of dissension, and superstition, which any person hath or might have concerning the Bread and Wine, it shall suffice, that the Bread be such as is usual to be eaten; but the best and purest Wheat Bread that conveniently may be gotten.*

THE first of these Rubrics has never become what is called obsolete in the Church. The neglect of it cannot be excused by the plea of universal desuetude; since, not only in most Cathedrals and Colleges, but in many parish Churches, it has been uninterruptedly obeyed. In St. Mary's in Dublin, within the Author's recollection, the Offertory was always read on non-communion Sundays, and the collection was then made. But no prescription can overrule a Rubric; and after all, the prescription alleged for this and similar neglects cannot be proved to be more ancient than the last century, a time of all others

the most lax and apathetic. But the authority of some of our Bishops has of late enforced the renewed observance of this Rubric, which it is to be hoped may before long be universal. And this implies a restoration of the weekly collection of alms; a primitive, nay Apostolic custom, the neglect of which has had a deadly effect upon the people; so that the obligation of almsgiving has well nigh ceased to be considered as one of the most stringent practical duties of Christian men.

The second Rubric plainly allows to the parochial Minister a discretion as to the administration of the Communion. He is constituted a judge as to the maximum of persons who may be considered as forming a convenient or proper number: the minimum being fixed by the succeeding Rubric to three. Of course this discretion is subject to the authority of the Bishop: and common sense must shew that it is also likely to be controlled by the religious feeling of the parishioners, should frequent or weekly Communion be demanded by such a number as obviously comes within the notion of the term "convenient." Every parochial Clergyman is bound to administer the Communion three times in the year at least, of which Easter is to be one: but it is the evident intention of the Church, as borne out by the testimony of those who lived at the time when her Rubrics were framed or revised, some of whom bore a part in the revision, that the administration should be as frequent as the piety of the times will allow. Hammond, when he introduced a monthly Communion into his Church at Penshurst, considered this but an approximation towards a greater and more primitive frequency, which doubtless he would have adopted, had the circumstances of the times, admitting of gradual improvement

only, permitted him. But we have the plainest evidence, that a weekly Communion was, in times not long subsequent, by no means unusual in parish Churches. This is confirmed by the well known document, already referred to, the Pietas Londinensis: which shews, that it was administered not only on all the Sundays, but even on many Holidays, and days within the Octaves. Bishop Beveridge, one of the most diligent Pastors whose labours have blest the Church, while Rector of a London Parish, administered the Communion weekly to as many as he and his two Curates could well serve. And doubtless from his example, the custom became general in London at that time. And the revisers of our Common Prayer, such men as Cosin, Sparrow, and Thorndike, were equally stringent in their recommendation of this frequent observance; as have been our most eminent Ritualists, as Wheatly and Comber, the latter having been instrumental in its revival in more than one Cathedral. In later times, Waterland, one of the giants of the last age, has most learnedly and convincingly shewn[1], how frequent Communions were enjoined by the Church in all ages; and how even its weekly reception was considered infrequent in primitive times; and has manifested an anxious desire that the minds of the people might be so prepared, as to admit of a recurrence to that holy practice. So that if we are to look for precedent and authority for that return to the weekly celebration of the Eucharist, now so earnestly desired by many, we shall abundantly find it, in the precept and example of those who lived in the best ages of the Church, before indif-

[1] *Review of the Doctrine of the Eucharist*, chap. xiv.

ference and secularity had set in, and well nigh extinguished the flame of Catholic piety amongst us.

As to Cathedral Churches, the case is clear. Being exemplars to the respective Dioceses in which they are placed, the obligation of a weekly celebration would be stringent on each of them, were there even no Rubric enjoining it. The precedent afforded by the constant usage of the Church Universal would prescribe it. How then can we account for that heinous sin of neglect in this particular which must be laid to the charge of so many of our Cathedrals? Can we deny that it is a sin? Can this neglect be excused by any argument even of specious expediency? Would that it might, and that thus we were spared the pain of blushing for very shame at the miserable pleas which Chapters and Colleges have dared to make for their supercilious neglect of the call made upon them during so many years, for the effectual recognition of one prime object of their institution! The Cathedrals are Colleges for God's most solemn service. What then can be said of that monstrous perversion which dismisses the Ministers of Divine Worship at the very time when their presence should be required, in the greatest frequency, round the Table of the Lord? What voice of indignation can be too strong, in answer to that ungodly plea, that Minor Canons and Vicars, the Priests of the Sanctuary, are to be excused from their highest duty, because their stipends are so small as to require the addition of some office to which conflicting duties are attached? What! are the Canons and Prebendaries to live sumptuously, with houses to eat and to drink in, and yet is the Church of God to be despised, and those who have none, to be shunned: is the Table of the Lord to be neglected and

abandoned, because, through the parsimony of the superior members, the inferior brethren of the foundation are too poor to discharge their proper service at the Altar? What! and is this contemptible argument of pounds and pence to be considered as the "reasonable cause" hindering the godly provision of the Church, that they shall all receive the Communion with the Priest every Sunday at the least? But where, among all the recent ecclesiastical arrangements, is one to be found, tending to restore our Cathedrals to their real dignity and holiness? When is this mere monetary legislation to cease, the sole aim of which is to make "comfortable" provision for individual Clergymen, but which has not the slightest tendency towards reassembling the Clergy even in the most moderate number round those altars, the service of which was the express end of the Collegiate endowments. But if the Legislature is to blame, much more are the Canons and Chapters themselves. The remedies for these unhallowed grievance were in their own hands: and if our Cathedrals have been humbled and contumeliously despoiled, we have to thank the secularity and apathy of their modern occupiers, who, with a hundredfold more advantages of enlightenment, are a hundredfold inferior in real zeal and piety to the monks whom they affect to despise. I know that this is strong language: and yet I appeal to the religious heart of the English Church, whether it is not much too indulgent.

It may be said, that in former times, after the Reformation, the Communion was generally of not more than monthly observance. But we must consider, that the times were then unsettled; the Church was but half edified, and ignorance and irregularities, such as would

now astonish the most indifferent, then abounded. After the last Review, however, we find that by such men as Bishop Cosin and Dean Comber, to speak of no others, strenuous, and in many instances successful endeavours were used to restore the weekly Communion. But now, no excuse remains. Such is the general information, and general correctness of life and doctrine of the Clergy, and the increasing piety of the Laity, and the light of religious information shining, through God's Providence, throughout the remotest corners of the land, that we are called upon to act up to that high standard of ritual observance, and of religious life, which our Church so plainly points out to us. And if the Laity cannot be brought to the weekly Communion, the Clergy, at least in our Collegiate Churches, are now imperatively warned to exhibit a primitive example, and themselves to seek for a greater measure of that grace, which may inspirit and direct their energies in the more vigorous service of the Church, now arming for more extended and holy enterprises.

But these expressions of regret must be restrained. May it please God's good Providence to extend to the other Cathedrals and Colleges of the land that salutary influence already manifested in her two principal Churches of Canterbury and York, in which the weekly Communion has of late years been restored, in the former place by the awakened and spontaneous piety of the Chapter, in the latter, by the paternal admonition of the Metropolitan. It cannot be, that a like reformation can long be wanting to the most conspicuous Cathedral in the land, that of St. Paul; but that the numerous College of Minor Canons there may be enabled to fulfil the prescription of the Church, and to accompany

this weekly rite with the fullest song of praise. To the intolerable scandal suffered for so many years to exist in that Cathedral, it is painful to allude: and against it earnest remonstrances, both private and public, have so long been made, that it needs no more than a passing notice. It is difficult to remove an inveterate abuse; and in Collegiate bodies, the most zealous individuals are frequently unable to effect the most obvious reforms. But surely the Chapter of St. Paul's must at length perceive how sacrilegious a mockery they have long sanctioned: suffering a pretence to be made of weekly Communion, the Holy Table being arranged for that feast, so as thereby to invite communicants, the Clergy being in numerous attendance; and then when the time arrives for its celebration, the Clergy are dispersed, the Altar is forsaken, and the expectant worshippers dismissed by the notice of a Verger, without even a diaconal benediction[1]! They have forgotten that the Cathedral Clergy, by the very wording of the Rubric, form of themselves a congregation, and that, altogether irrespective of the Laity, they are bound to communicate weekly, unless some reasonable cause exist, that may excuse some of them: for surely the simultaneous absence of the whole body cannot have been contem-

[1] The Author here begs leave to say, that he has neither written nor suggested any of the representations on this subject which have from time to time appeared in newspapers and reviews; and he neither knows, nor wishes to know, who their writers may be, as he utterly deprecates anonymous publications, on so grave a subject, conveyed through such channels. But he had the unhappiness of being subjected to a repulse of the kind mentioned above, some years ago: and such was the deep pain inflicted in consequence on his mind, that he has never since ventured to attend the Sunday Morning Service at St. Paul's.

plated. What cause can be alleged, which does not reflect discredit on that wealthy Chapter, or which can be accounted reasonable? And what a disgrace is it, that out of the resident body of Clergy, four of Capitular and twelve of inferior rank, the representatives, be it remembered, of a much larger body, not half, or a quarter of the number can be found to celebrate the weekly commemoration of our Lord's death; and this in one of the most conspicuous Churches in Christendom, the very central spot of the Anglo-Catholic Communion!

To return, however, to the Rubric. This mentions the Sunday Communion as the minimum of Collegiate observance. It is plainly intended that it should be administered on Holidays also: as appears by the words, "if there be no Communion," in the first Rubric. The Rubrics of the Proper Prefaces, as before observed, intimate the same of the days within the Octaves: and as these were formerly, according to existing records, observed as Communion days in certain London parishes, it cannot be supposed that the Cathedrals were intended to fall short of their daughter Churches in this respect. The first Book of King Edward supposes daily Communion in Cathedrals and other places, according to the practice of the primitive Church. Whether such a frequency would now be desirable may be justly doubted: still, how very far indeed are we from acting up to the requisition of our Church, when even the Sunday Service in our chief sanctuaries is deprived of its most distinctive feature! And this is the more disgraceful, when in many parish Churches, the Clergy, already burthened with most engrossing duties, have cheerfully and voluntarily undertaken the administration of this

rite on every Sunday and Holiday of the year, in addition to the daily service, and to all the offices of the Church in their fulness.

On the last Rubric, as to the Bread and Wine, a few observations remain to be made. For some time after the Reformation, wafers were used at the Communion[1], as at Westminster Abbey, and Prince Charles's Chapel, in Spain, in the time of Archbishop Laud. Archbishop Parker prescribed their use in Colleges[2]. This custom is now altogether obsolete; and the spirit of the Rubric would plainly forbid its revival; since that Rubric was framed in order to take away all occasion of dissention, and superstition, which any person might have. It is true, that the words are, "it shall *suffice* that the Bread be such as is usual to be eaten:" but the rule of charity would now construe this permission into a restriction. It is essential that the people should recognise the Elements to be actual bread and wine. The order of the Church, however, is now frequently transgressed in another way, utter disregard being had to the quality of the bread. Every thing in God's Service ought to be the most excellent of its kind, and the neglect shewn in this particular in many parish Churches, as respects both the Bread and Wine, is contrary not only to law, but to the plainest dictates of religious reverence.

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[1] LAUD's *Troubles and Trials*, chap. xxxv. p. 340. HEYLIN's *Laud* book ii. part i.

[2] *Life*, book ii. chap. xxii.

SECTION LXXV.

OF THE OCCASIONAL SERVICES.

It might be thought, that the subject-matter of this Treatise had found its limit in the preceding Section. But the Choral Service has, in strictness, reference to those offices of the Church which are called Occasional, as well as to its stated ritual. It will be necessary, however, to include these under one Section, and to give them as brief a consideration as possible.

In no respect has a more invidious distinction been made between rich and poor, than in the administration of these Services. They have been very generally delegated to the Curates, the Minor Canons, and inferior Clergy, as if they were beneath the notice of the superior; (and this even with respect to the Sacrament of Baptism,) except when persons of rank or consequence are concerned, when so much ostentatious ceremony is observed, as to create an idea that the Church is honoured by their presence. This holds especially in Choirs. The solemnity of Choral music, due to the obsequies of the humblest child of Christ who has died in the Lord, due to every one whom the Church charitably supposes to have departed this life in his faith and fear, is withheld, except when some prince, or nobleman, or politician, how secular or ungodly soever may have been his life, is to be consigned to a conspicuous tomb, or Pagan Mausoleum. The voice of the Choir is silent, nay, the ecclesiastical congregation is

absent, when the heavenly benediction is sought upon those now entering into the estate of Holy Matrimony, and when by water and the Holy Spirit the children are admitted into the family of Christ. Of these things the Chapters and inferior Ministers, as representing the congregation of Christ, ought to be the stated witnesses; and these solemn rites, instead of being done in a corner, ought to be exhibited, as often as they are performed, in all their fulness, with every accompaniment wherewith the more ample resources of the Collegiate system can invest them, as the public Service of the Church.

The office of PUBLIC BAPTISM, by the recommendation of the Church, is properly administered in parish Churches after the Second Lesson of Morning or Evening Prayer. The compliance with this rule is, however, impossible in most Cathedrals, from the great distance of the Font from the Choir. The Rubric, it is to be observed, is not so stringent upon this point as some suppose. Though it implies its performance after the Second Lesson as a thing desirable, it does not positively enjoin it. The people are to be ready at the Font, after the last Lesson; but it does not say explicitly that the Service shall then begin. In the primitive times, indeed, the Baptistery, as is still the case at Milan and elsewhere, was a separate building from the Church, and the Service of Baptism was, in consequence, distinct from the stated offices.

It were greatly to be desired, that at the season of Easter and Whitsuntide, this holy rite were administered by the Bishops in their Cathedrals, to as many as might desire to claim the ministration of the Chief Pastor of

the Diocese. The moral effect consequent upon the revival of a custom so primitive, might be most salutary both to Clergy and to Laity.

The Baptismal office is the only one in our Prayer Book which has neither Psalmody, nor suffrages. The only parts to which Choral Music could be applied are the Amens: which were accordingly sung at the Baptism of the present Prince of Wales. The ecclesiastical intonations of the prayers would eminently befit this Service, the most perfect perhaps in our Liturgy, whether as regards the fulness of doctrine which it comprehends, or the unction and earnestness of its unrivalled exhortations and supplications.

The CATECHISM, or rather the Catechetical Institution, hortatory and explanatory, prescribed to be used after the Second Lesson of Evening Prayer, is never used in Cathedrals. But though these Churches are not Parochial, it ought not to be forgotten, that the Chapters have cure of souls over the boys of the Choir: and it is but fitting, that occasionally at least, these should have the same advantages of public instruction afforded to the children of inferior Churches. The observance of the Rubric in this respect, now largely revived in Parishes, is of equal obligation in Choirs. In some College Chapels, (that of Balliol in Oxford deserves especial mention) this most edifying observance has been strictly enforced.

On the Order of CONFIRMATION nothing requires to be said, except that, as an Episcopal Act, it is administered in Cathedrals as well as in parish Churches, as occasion may serve. I am not aware that the responses are ever chanted. But if they should be, the ordinary

rules of recitation might be observed. And this holds with regard to the responses in the other occasional Services.

The Form of Solemnization of MATRIMONY is a service which above all others is disgraced by a secular ostentation, and by an almost total disregard to those holy ceremonies which the Rubric recommends as its accompaniment. The administration of the holy Communion never takes place at the time of marriage; and perhaps, in the present state of society, to require it generally would almost be a profanation. But except on occasions of Royal Marriage, the whole splendour of the ceremony is confined to dress and feasting, and Choral Music, which the Rubric plainly recommends, is never heard.

It is evident, from the Rubric, that the first part of the ceremony ought to be performed in the body of the Church. In ancient times this used to take place in the porch. A change of place is clearly pointed out before the recitation of the Psalm: "Then the Minister and the Clerks, going to the Lord's Table, shall say or sing this Psalm following." Which is explained by the Rubric of the first Prayer Book; "Then shall they go into the Choir." This significant distinction has always been kept up in some distant parish Churches, and ought to be in Cathedrals, at least.

The approach to the Lord's Table is intended as a remembrancer of the Holy Communion. In fact the Psalm is an Introit, such as used formerly to precede the Communion Office: and the rationale of that part of the Service it precedes is shewn by the First Book: in which after the second benediction, occurs this Rubric; "Then shall be said after the Gospel a Sermon," &c. In the Second Book, this was more clearly explained by

these words: "Then shall begin the Communion, and after the Gospel shall be said a Sermon." Provisions which are by no means contradicted by our Prayer Book as it stands at present.

This Psalm is sung at Royal Marriages, as a Service. And after the second Benediction an Anthem is sung. This, with the chanting of the Responses, ought to be the rule of Choirs on all occasions.

The order for the BURIAL OF THE DEAD is the only occasional Office for which special Services have been composed by our Church musicians. There are two of most general use; one by Morley, of an eminently solemn character, and another by Croft, the latter part by Purcell, an admirable composition, but inferior to Morley's in chastened simplicity. This Office in Marbeck is noted throughout.

The Clerks are mentioned in conjunction with the Priest in the second Rubric: meaning the Clerical and lay members of Choirs in Cathedrals, and the assistant ministers in Parishes, as in the office of Matrimony, and in the Rubric preceding the Lord's Prayer, during its second occurrence in the Morning Service. In ancient times Choirs of Clerks frequently officiated at funerals: and of this custom we find a vestige in the year 1566. At the Church of St. Giles, Cripplegate, "divers Clerks were in their surplices attending, to sing as accustomably they used, and as my Lord of London had prescribed, namely, to wear surplices within the Churches[1]." These are subsequently in the same narrative called singing men.

It would appear by the wording of the Rubric, that when the introductory sentences or Anthems are not sung,

[1] *Parker's Life*, book iii. c. x. p. 218.

they ought to be repeated alternately or simultaneously, by Priest and Clerks. In this respect they differ from the Anthem after the Lesson, which is to be said by the Priest, where there is no Choir, but sung by him and the Clerks, when there is.

These sentences are called Responsories in Marbeck. They are of the nature of Anthems, being so arranged in the Choral Service, and are not pointed or adapted for chanting.

Those who say that processions are forbidden in our Church, forget this introductory part of the Burial Service, and the procession to the Holy Table in the Marriage Service. The processions that are really forbidden are those of a superstitious nature, such as formerly accompanied the litaneutical invocations of Saints, the public exhibition of the Host, &c.

No Rubrical direction exists for the chanting of the two Psalms following. But the word "read" does not exclude it: and the custom of the Church has been to do so, whenever the Choral Service is used. There is the same Chant for the Psalms in Marbeck as that to which the Venite and Introit are set by him. In King Edward's first Book these Psalms were the 116th and 139th. Those now used are of a more penitential character, but still not without the strong expression of religious hope. In this, as in many other respects, our present Burial Service is less eucharistic than anciently. The change, however, is one which the thoughtful wisdom of the revisers, mindful of the need of repentance and of godly sorrow to the survivors, has rightly deemed expedient.

Doubts have been felt as to the license given by the Rubric to vary the order of the service according to

circumstances. Thus the Priest and Clerks may go either direct to the grave, or into the Church. The former method is often necessary in cases of infection. But it is questioned whether it is then right or lawful to go into the Church at the conclusion of the prayers at the grave, and there read the Psalm and Lesson. No present Rubric forbids this: and it is directly sanctioned by the first Prayer Book, which directs "these Psalms, with other suffrages following, to be said in the Church, either before or after the burial of the corpse." An execrable custom prevails in many parishes of reading the Psalm and Lesson in those cases only where extra fees are paid for this service: and thus the relations of the poor are deprived of half of the Church's most comforting office.

In St. Paul's Cathedral the Burial Service is interwoven with the office of Evening Prayer; the Sentences being sung before the Service begins, the two Psalms being substituted for those of the day, and the Lesson for the regular Second Lesson. In other respects the Evening Service is gone through as usual, at the end of which, the remainder of the Funeral office is performed. It is probable that this order is in conformity to the intention of the Church; but no Rubric sanctions it; and the prescript order of Divine Service would rather seem to contradict it. At the commemoration of the obsequies of Henry II. of France, at St. Paul's, in 1559, this junction of the Services was made[1].

The two Anthems after the Lesson, "Man that is born of a woman," and "I heard a voice," are sung to varied melodies, as those at the beginning of the office. The Lesser Litany has, in Marbeck, the usual intonations,

[1] Strype, *Annals of the Reformation*, vol. i. c. 9.

and the Lord's Prayer the last two sentences chanted in cadence, as Verse and Response. The Versicles which followed the Lord's Prayer in the first Prayer Book, according to the analogy of most of our Services, have been omitted in all subsequent editions, as they were direct prayers for the dead. Of the two Prayers which follow, the first is modified from one occurring in an earlier part of the service in the first Book. The second is termed the Collect; it is so called because one of similar import was prescribed for the Communion, in ancient times performed after Funerals. For this office an Introit, Epistle and Gospel, were appointed, and in Marbeck, the Introit, Kyrie, Sanctus, and Agnus Dei are set to a notation. It is to be observed that in two prayers in this Service, Marbeck preserves the grave cadence, a fall to the fifth below; of which I am not aware that another instance occurs in our Choral Service. It has now fallen into total disuse.

The use of the Communion Service, however, was kept up after the alterations of the Prayer Book. Thus, in 1559, it was performed at the funeral of the Countess of Suffolk in Westminster Abbey, at which Bishop Jewel preached: the Communion was chorally celebrated by the Dean and two assistants; and two of the daughters of the deceased communicated[1]. In 1560[2], the Queen appointed certain peculiar forms in Latin to be used when the friends of the deceased were minded to celebrate the Lord's Supper: "a custom then," adds Strype, "but now wholly disused." By her injunctions[3], the Communion Service was commanded to be used at funerals.

[1] Strype, *Annals of the Reformation*, book i. ch. 15.
[2] Ibid, book i. ch. 18.
[3] Ibid.

An Anthem is usually performed at state funerals. Perhaps its most proper place would be after the Lesson, where an interval must occur, between its termination and the moving to the grave.

The proclamation of the style, customary at the funerals of Princes, was originally a substitution for the "Orate pro animâ" said before the Reformation, as we are informed by ancient documents, giving an account of the commemoration of obsequies of Henry II. of France, before referred to.

There is no direction as to the place of the Service in which the Office for the CHURCHING OF WOMEN is to be inserted. It is to be presumed that this, as well as the place where the woman is to kneel, is to be regulated by custom, or by the direction of the Ordinary. It is usually read just before the General Thanksgiving. In cases where no custom exists, or Episcopal direction has been given, (as when a Church is built in a new district) it would seem most proper to perform this Service at the time of the Offertory, when offerings are made at the Holy Table. The woman's offerings ought, at all events, to be presented there, instead of being degraded, as they usually are, into a fee, paid into the hands of the clerk.

The Psalm is sometimes incorrectly read, like the daily Psalms, alternately by Priest and people. This is the individual prayer of the woman, taught her by the Priest, not of the congregation.

The remaining occasional Office is that commonly called the COMMINATION. But this title, as before observed, strictly belongs to those sentences and exhortations only, which cannot properly be used except on the first day of Lent, as appears by the commencing address: not to the Psalm and subsequent Office, which are termed

"certain Prayers, to be used on the first day of Lent, and at other times as the Ordinary shall appoint." Like the former and latter Litany, the structure of these two parts of the Office, as well as the place of their performance, is different. The exhortations are read either in the Reading Pew, that is, the Lesson Desk, not the place where prayers are read, or in the Pulpit: the latter parts are to be said at the Faldstool, or place where the Litany is customarily said.

There is no Choral precedent for this Service, which is usually said parochially. But nothing can hinder its choral recitation to a penitential Chant. It is not clear how the Commination should be said: by the Priest and Clerks, the Rubric directs: but it does not appear whether simultaneously, or alternately like a Litany. The analogy of the other Psalms would lead us to suppose that it ought to be sung to a Chant. One of a very slight inflection, in the minor key, without the organ, would be most appropriate. The Anthem, "Turn thou us," ought to be said, like the Confession, clause by clause after the Minister. The first Book directed it to be said or sung.

In concluding this Section, it may be observed that the three occasional Services of Matrimony, Churching, and the Lent Prayers, are all cast in a similar mould. A Psalm is followed by the lesser Litany, which, as usual, precedes the Lord's Prayer; then follow certain Versicles and Responses, with Collects: analogous to that part of Matins or Evensong which follows the Canticles. The structure of the Confirmation Service is different.

SECTION LXXVI.

OF THE ORDINATION AND CONSECRATION SERVICES.

ORDINATIONS are now very generally performed in the Cathedral Churches, to which these Offices, above all others, more peculiarly belong. And there are none which deserve to be celebrated with fuller choral solemnity. It is long since the Bishops of the Province of Canterbury have been consecrated elsewhere than in the Chapel of Lambeth Palace, which is thus hallowed by the most solemn associations. The metropolitan Cathedrals of Armagh, York, St. Patrick's in Dublin, and, till their sacrilegious degradation, those of Cashel and Tuam, were usually employed for the consecration of suffragans.

On these Services but few peculiar remarks remain to be made. The Litany is enjoined to be used, at ordinations, in a place analogous to its position in the Greek Liturgies, in conjunction with the Communion Service after the Sermon. It is directed to be sung or said by the Bishop and Clergy. On no occasion could Tallis's Litany be more properly used. It is remarkable that the Rubric introducing the latter Litany is worded, as usual, "then shall the *Priest*," &c, not *the Bishop*. By this it might appear that the Bishop may delegate this introductory service to a Priest.

The Veni Creator is prefaced by one of the most affecting directions in the Prayer Book. "After this," that is, after the vows of the Clergy, and the Bishop's

prayer for grace to enable the performance of those vows, "the Congregation shall be desired, secretly in their prayers to make their humble supplications to God for all these things: for the which Prayers there shall be silence kept for a space."

> And this deep pause, that o'er us now
> Is hovering, comes it not of Thee?
> Is it not like a mother's vow,
> When, with her darling on her knee,
> She weighs and numbers o'er and o'er
> Love's treasure hid in her fond breast,
> To cull from that exhaustless store
> The dearest blessing and the best?
> And where shall mother's bosom find,
> With all its deep love-learned skill,
> A prayer so sweetly to her mind
> As, in this sacred hour and still,
> Is wafted from the white-robed Choir,
> Ere yet the pure high breathed lay,
> "COME, HOLY GHOST, OUR SOULS INSPIRE,"
> Rise floating on its dovelike way[1].

The Veni Creator, the only one of those ancient hymns of the Western Church which we have retained, is appointed to be sung or said: the intonation by the Bishop, and the antiphonal mode, whether it be said or sung, being expressly enjoined. There is an ancient setting of this Hymn by Tallis. To deprive it of Choral music is repugnant to every sentiment of enlightened devotion.

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[1] *The Christian Year.*

SECTION LXXVII.

OF THE SERVICES FOR THE STATE HOLIDAYS.

THE four forms of prayer, annexed to the Prayer Book by royal authority, are here noticed, only for the purpose of deprecating the notion that they form any part of it, or are obligatory on the Clergy. Since the last Review, and the passing of the Act of Uniformity, the power of the Crown and of the temporal Legislature has been in this respect definitively restrained: and now, when Convocation no longer sits, its tacit approbation of measures passed without its express authority, can be no longer presumed. It is foreign to the purpose of the present work to discuss this question: which indeed is unnecessary; since Mr. Perceval[1] has incontrovertibly shewn, by his exhibition of, and observation on, the original documents, that for one of these Services, that for the Queen's Accession, no authority exists beyond the mere mandate of the Crown; that the other three Services have been altered by the same authority from the original forms sanctioned by the Convocation; and that the Acts of Parliament recognising the observance of the State Holidays, by no means enjoin the use of those forms now appended to our Prayer Book. This view of the case was taken by Bishop Jebb. On one occasion when a state holiday was concurrent with a Sunday, the Author

[1] *The Original Services for the State Holidays, with Documents relating to the same. Collected and arranged by the* Hon. and Rev. A. P. PERCEVAL, B.C.L., &c. London, Leslie, 1838.

remembers that he was silent during all the extra responses and verses, making the accustomed ones most audibly, as was his habit: and after the Service was over, he gave as his reason, that these forms were unauthorized, as they emanated merely from the Crown. In his own diocese he never enjoined their use, nor were they performed in his Cathedral.

I therefore make no observations on the peculiarity of their structure, since they do not come within my design.

SECTION LXXVIII.

OF THE CORONATION SERVICE.

THE ordinary Ritual of the Church has now been gone through. A rite remains to be considered, which, though constituting no part of the Book of Common Prayer, is part of the ceremonial of the Church, and of her Choral Service. This is the Coronation Service: a form of immemorial prescription, substantially the same as that used at the inauguration of our Christian monarchs in Saxon times, and sanctioned by the solemn approval of all the Estates of the Realm, the Nobility, the Clergy, and the People, assembled at its celebration[1].

That none of the present generation may witness the recurrence of this rite, must be the hearty desire not only of all loyal subjects in this realm, but of all, who, throughout the whole extent of Christendom, can duly esteem the hereditary endowments of a royal magnanimity and courage, and rejoice in the happy influence of the purest domestic virtues. But its last occurrence ought to be among our holiest recollections; and it is our privilege to hope for the perfect realization of the blessings then invoked with the fulness of a most Catholic supplication, so that in her days, "Mercy and Truth may meet together, and Righteousness and Peace may kiss each

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[1] For full information on the subject of this Service, see a very interesting and learned work by Dr. Silver, of St. John's College, Oxford.

other; that Wisdom and Knowledge may be the stability of her times, and the Fear of the Lord her treasure."

The prayers are framed in the best spirit of antiquity, with the rhythm so characteristic of primitive forms, and with an elevation and majesty of sentiment unsurpassed in any part of our Liturgy. The Service is, however, peculiarly valuable, as recording certain high religious and political principles, which of course must be considered as receiving the full sanction of this Church and Nation. Thus, there is an acknowledgment of the Sovereignty of Christ over the whole world, and the derivation of all kingly power from Him. "When you see this orb set under the Cross, remember that the whole world is subject to the power and empire of Christ our Redeemer. For He is the Prince of the kings of the earth, King of kings, and Lord of lords: so that no man can reign happily, who derives not his authority from Him, and directs not all his actions according to his laws." It is declared that Christian Sovereigns, like the Jewish kings of old, are consecrated to the fulness of their office by the religious rite of unction, and that their function is not merely secular. "Bless and sanctify thy chosen servant Victoria, who by our office and ministry is now to be anointed with this oil, and consecrated Queen of this Realm." There is a distinct recognition of the holy prerogative of the Clergy, empowered, as the Ministers of Christ, to assert the dominion of our Lord, who exalts her to her holy dignity: "Stand firm, and hold fast from henceforth the seat and state of royal and imperial dignity, which is this day delivered unto you in the name, and by the authority of Almighty God, and by the hands of us the

Bishops and servants of God, though unworthy: and as you see us to approach nearer to God's Altar, so vouchsafe the more graciously to continue to us your royal favour and protection. And the Lord God Almighty, whose Ministers we are, and the stewards of his mysteries, establish your throne in righteousness, that it may stand fast for evermore, like as the sun before Him, and as the faithful witness in heaven."

These and such like high principles, so opposed to all utilitarian and republican notions, and sealed as they are, by the highest ecclesiastical and national authority, no one who acknowledges either can rightly gainsay.

As a liturgical record also, of collateral authority with the Prayer Book, the Coronation Service is extremely valuable. The Holy Table is distinctly called the Altar: as the place where offerings are made. So that no English Churchman can rightly censure those who use this word, or who consider that every gift to God's Service is hallowed by being presented there; since the Sovereign offers oblations of an altar-cloth of gold, and other precious gifts, and presents to God, also, the ensigns of her royal dignity, (which she redeems by an equivalent,) in token of the homage she owes to Christ her King.

The elements of bread and wine are also offered by the Sovereign, with a special prayer[1], like that which was in our first Liturgy, and is restored in the Scotch and American Prayer Books. So that hence we learn two things: first, that the placing of the bread and wine

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[1] "Bless, O Lord, we beseech thee, these thy gifts, and sanctify them unto this holy use, that by them we may be made partakers of the body and blood of thine only begotten Son Jesus Christ, and fed unto everlasting life of soul and body."

on the Holy Table is an oblation: and secondly, that from whatever cause the invocation of the Holy Spirit upon the elements has come to be omitted in our Prayer Book as it now stands, it is not because the Church of England has thought the altered practice abstractedly wrong[1].

Some matters of a very subordinate kind in this Service remain to be considered. Thus Copes, the authorized and ancient garment of the Church, are worn by the officiating Bishops, and by the Dean and Prebendaries of Westminster. The Communion Service is administered by three, the Celebrant, the Epistoler, and the Gospeller. The Litany is read by two from a Faldstool, and is sung as a Service separate from Matins. The Te Deum is sung after enthronization as a song of thanksgiving, according to the custom of ancient times.

The Choral performance of this Service, though guided by ancient precedent, is of course subject to no settled rule, since from time to time the rite has been altered in some details by authority which immemorial prescription has declared competent. On the last occasion it is to be remarked, that the strictly Liturgical parts were not chorally sung. The Ecclesiastical chant formed no feature of the solemnity. The Litany, sung to the organ by two Bishops and the Choir at the Coronation of George III., was simply read: as were the Creed, and Sacramental Hymns. The music consisted of four Anthems, the words of which, how-

[1] This alteration is the most unaccountable of any in our Liturgy. But I do not venture to question its wisdom, or the mercy of that overruling Providence which for unknown purposes may have so ordered it.

ever, had formed for the most part a stated and immemorial part of the ceremonial, the Sanctus, the Veni Creator, and the Te Deum. But while this may possibly be regretted, as affording an injurious precedent to our Choirs, it must be admitted that no external circumstances could have heightened the deep sentiment of loyal devotion, that thrilled through the hearts of those, who, at the last Coronation, went thither as to a religious ceremony, which sealed a solemn covenant between the Sovereign and her God, the harbinger of long protracted peace, and the earnest of a crown of immortality.

SECTION LXXIX.

CONCLUSION.

THE design of this work, protracted, it is to be feared, to an immoderate length, is now accomplished. The Author is fully sensible, that he has been standing but on the threshold of the sanctuary. Yet to be but a doorkeeper in the house of God, is a privilege which no man may despise. And he will indeed have occasion to rejoice, if that same divine goodness, which has of late blessed him with abundant leisure, shall enable him to do the Church some service, by the exhibition of such a settled and consistent rule, as may remove some of the perplexities, and abridge those lengthened discussions upon matters circumstantial, which often hinder the furtherance of essentials: if these subordinate labours shall have cleared the way for those who would enter the Temple, and rejoice in that Presence which illuminates the Holy Place.

But, with all due regard to higher ends, no just and conscientious mind will presume to hold, that any point of prescribed observance, especially when respective of holy things, is a matter of no intrinsic importance: nor can it rest contented till the line of duty is ascertained. Nor will it satisfy such a mind, to say, that there is a wide difference between things spiritual and external; and that the former alone deserve our exclusive or chief regard. Men often speak as if the one were divine, the other human; as if the one were of necessity opposed to the other; as if the former were eternal, the latter perishable; as if all spiritual things were necessarily impal-

pable to sense; as if the operations of the bodily faculties could be always abstracted from those of the mind, or the boundary between what is intellectual and sensible could be clearly ascertained. Now throughout the whole range of the divine dispensations, there is the provision of a visible order, the exponent, the preservative, nay, for aught we know, the inseparable accompaniment of an inward essence. It is but little to say, that human nature is influenced by external impressions: this may be the unalterable condition of all created beings, even in heavenly places. To what degree this constitution of things may be eternal, cannot here be known. But that it will exist to a certain extent we are assured. It is revealed to us, that in the courts of heaven, the everlasting service of God shall be rendered with an external homage, analogous, though immeasurably superior to that ceremonial of the Church Militant, which many, unwisely bent upon an impossible abstraction, would censure as indifferent or trivial. In heaven will be seen and known hereafter, that which formed the dying meditations of one of God's most eminent saints[1], "the number and nature of Angels, and their blessed obedience and order, without which peace could not be in Heaven:" and as to their eucharistic services we are in part instructed by the words of prophecy.

Thus much may be said as to the eternity of external worship. But as to the definition of that which is called spiritual, let us consider, how can we tell whether the use of language may not be essential towards the communication of certain ideas, incapable of any other exponent; whether the articulate inflections of the voice

[1] Hooker. *Vide* WALTON'S *Lives*.

may not minister to some intellectual use, otherwise unattainable; whether the orderly marshalling of words prescribed by the laws of sacred composition may not promote ends such as we call spiritual? Granting these means to be external, yet not so are the ends which they seek. Is it not most certain, that ideas allowing of no verbal expression are communicated to the mind by music, so as to be auxiliary either to good or evil; conveyed indeed by the sense, but not themselves sensual, because they are abstract conceptions of the mind, though ministering to the senses, in those unhappy cases when the soul is in subjection to the body. The same may be said of many impressions conveyed through the eye. The senses are each an independent channel of some peculiar instruction to the human soul; of which, perhaps, even in her glorified state she may be incapable except through them; for even in heaven she will be clothed with a body.

When we consider this, it cannot be, that the external homage of Almighty God, to which He himself has assigned certain ceremonies, is a matter beneath the notice of those who minister at his Altar. And those of the Anglican Communion who think slightingly of such holy things, are the less excusable, because their Church has set before them a method of ritual observance, resembling, be it said with reverence, the works of her Divine Master in this respect, that, while her general plan is most fair and symmetrical, the details, unlike those of human works, will admit of the nearest and most microscopic scrutiny; so that beauty and order will be found in the smallest leaf and blossom of the tree which expands toward heaven. It is their part and bounden duty to complete the plan designed

by their Church, which has suffered mutilation, through no authoritative prescription, but through the indolence and timidity of an age, the most somnolent and secular of any since the days of the Reformation. If the example of that age be allowed as prescriptive, though contradictory to a higher authority, the plain and unaltered precepts of the Church, then we must allow also as justifiable and worthy of imitation, its more essential deviations from the ancient standards of Catholicity, of zeal, of energy, of piety: we must remain contented with that apathetic neglect, the precursor of a virtual heathenism in the dark places of our land; with a feeble and debased theology, the nurse of Socinianism, of dissent, of rationalism, of utter irreligion; with that prostitution both of the learning and of the labours of the Clergy to purposes mainly secular and political; we must suffer the Church to remain the timid minion of what is called the State: for all these appalling sins of omission and commission were the characteristics of times, when the salutary ordinances of the Church were mutilated, the choral voice of praise, heretofore emulous of angels, was enfeebled, the Table of the Lord forsaken, and his Courts untrod. And are there really any who would now urge an example so degrading, and chill the growing zeal, and heavenly aspirations of the people of God, by telling them of the authority of Custom, when the authority of the Church [1] has been all the while denouncing and forbidding these perversions;

[1] The authority of the Church is found in her Prayer Book, Articles, and Canons. These no individual Ordinary, much less any individual Clergyman, can supersede. And yet a few men of one century are spoken of as if they were the Church! Nos duo turba sumus!

when the instructed piety of our ingenuous youth is reverting to the Fathers of the sixteenth and seventeenth centuries, the framers and revisers of our Prayer Book, the companions and disciples of her martyrs and confessors, who, well knowing the spirit of the Church of England, by their writings and example enforced, explained, and illustrated her will? By their fruits ye shall know them, is the rule of Holy Writ. We see the fruits of better times: we see also the fruits of the century that is past; or rather we see the thorns and thistles which it has suffered to grow up, so as well nigh to choke every plant of use or beauty in the garden of the Lord.

It may be said, indeed, that the good men of the past generation were regardless of the matters now urged as necessary to be repaired or restored. Without granting this to the extent that is generally supposed[1], it may be answered, that if this be true, to a certain extent, of those few men who did conspicuous service for the Church during the age of her degradation, it must be considered,

[1] Bishop Butler is an illustrious instance to the contrary. We are told of Dr. TOWNSON, one of the best men whom the Church of England has nurtured, who, for purity of life and doctrine, would have adorned the best ages of Christianity, that divine Service was no where performed with greater decency and solemnity, and rubrical exactness, than in his Church at Malpas: to which order he not a little contributed. One recorded improvement of his, however, while it marks his just solicitude for God's honour, shews the laxity of the general practice of the times. It is mentioned as a remarkable circumstance, that he himself introduced the custom, that two Clergymen should officiate at the Altar on Sunday. This is now all but universal. We are not, however, to suppose that Dr. Townson's pious care, though rare, was singular. Instances may be found, often in quarters least expected, of a traditionary respect for usages which had been generally neglected.—Vide Archdeacon CHURTON's *Life*, prefixed to TOWNSON's *Works*; also Bishop JEBB's Preface to the same divine's *Practical Discourses*.

in the first place, that those matters which have become axioms to one generation, are forgotten even as principles in another, and this by minds of the first eminence, when public opinion has suffered those principles to become dormant; although of so palpable a nature, that it would seem hardly possible for them to escape observation. This fact has been remarkably proved by our own experience within the last few years. The very proximity of a known object induces a disregard of it. It must be considered, in the next place, that while these eminent men were engaged in infusing vitality into the exhausted energies of the Church, while defending her very life against her most potent enemies, who had invaded her palace itself, they could ill bestow attention upon the decorations of her court, or teach her the song of praise, or provide her with beautiful and royal garments. But we of this generation are without excuse. The knowledge of the Church's directions is now a matter of easy acquisition, and one to which attention is demanded. The requisitions of her excelling dignity are fully ascertained. The wealth, the knowledge, the accomplishments of this nation have increased an hundredfold; and the Church, in reminding us with what honour the piety of ages less abundantly endowed had invested her, reproaches the present generation, as contemming, through their neglect of the Spouse of Christ, the Majesty of God.

Never yet did real and earnest religion flourish, apart from an attention to these neglected particulars of outward service. A self-willed and fanatical excitement, indeed, an indevotional idolatry of dogmas, may have existed without it: but a zeal for God's glory, a solicitude for the integrity of the Faith, an enlightened and active

Charity, earnest for the universal Church of God, and for the coming of his Kingdom, have ever coexisted with an instinctive feeling, that a worship must be paid Him by the Church Militant, imitative, in its frequency and magnificence, of the perpetual Service of the Church that is above. So the Church of England has plainly taught her children. And if we would desire to preserve the integrity of her faith, we must pray that their charity may not wax cold, or rather that it may be again rekindled, and ascend, as the incense, to the highest heaven.

A thousand signs are warning us on every side. The recollections and examples of past times, now rescued from forgotten annals: the requirements of the present times, demonstrated by means of the most minute statistical scrutiny: the appliances of wealth unparalleled, committed to our stewardship by Him who will require an account at our hands; the awful exigences of a widely-spread dominion; the welfare of half the globe; the well-being of ages that are to come; the eternal interests of the illimitable Kingdom of Christ; the glory of the Ruler of the Universe: all these motives call upon this Queen of the nations to worship her God in the beauty of holiness, to approach Him with gifts of gold, frankincense, and myrrh, and to shew to mankind in all places of his earthly dominion, how above all worldly honour it is the privilege of this nation to be the handmaid of the Lord; and that, replenished with the truth of Christ's doctrine, and adorned with innocency of life, it is her highest function to set forth God's glory, and to set forward the salvation of all men, even to the end of time.

THE END.

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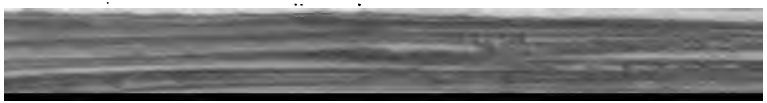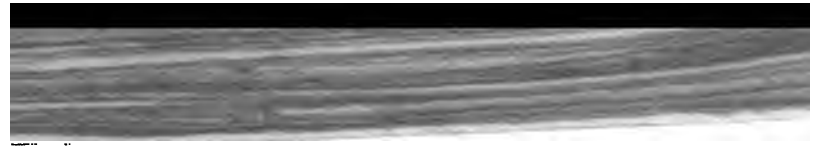
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